

THE MUSICAL TIMES

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SEPTEMBER 1, 1895.

BEAUTY IN MUSIC.

"MUST it be then only with our poets that we insist they shall either create for us the image of a noble morality, or among us create none? or shall we not also keep guard over all other workers for the people, and forbid them to make what is ill-customed, and unrestrained, and ungentle, and without order or shape, either in likenesses of living things, or in buildings, or in any other thing whatsoever that is made for the people? and shall we not rather seek for workers who can track the inner nature of all that may be sweetly schemed; so that the young men, as living in a wholesome place, may be profited by everything that, in work fairly wrought, may touch them through hearing or sight—as if it were a breeze bringing health to them from places strong for life?"

This is Mr. Ruskin's translation of a passage in Plato's Republic, and I have put it where it stands partly for the impressiveness of a voice uttering eternal truth out of the far-distant Past, but in greater part for the sake of the truth itself, which is as vital at the present moment as when the antique Sage penned his thoughts, and no less applicable to forms of effort developed since his time than to the labours in which his contemporaries engaged. With the same text purpose I now give an extract from our modern Teacher's inaugural Oxford Lecture, 1870:

"Now the first necessity for the doing of any great work in ideal art is the looking upon all foulness with horror, as a contemptible, though dreadful, enemy. You may easily understand what I mean by comparing the feelings with which Dante regards any form of obscenity or base jest with the temper in which the same things are regarded by Shakespeare. And this strange, earthly instinct of ours, coupled as it is, in our good men, with great simplicity and common sense, renders them shrewd and perfect observers and delineators of actual nature, low or high, but precludes them from that specialty of art which we properly call sublime. If ever we try anything in the manner of Michael Angelo or of Dante, we catch a fall, even in literature, as Milton in the battle of the Angels, spoiled from Hesiod; while in art, every attempt in this style has hitherto been the sign either of the presumptuous egotism of persons who have never really learned to be workmen, or it has

been connected with very tragic forms of the contemplation of death—it has always been partly insane, and never once wholly successful."

I have now evoked from the ancient philosopher the counsel that all work should be orderly, restrained, shapely, the image of a noble morality; and I have caused the greatest art-critic of the time now present to express on this page his horror of whatever is foul and degrading; also to open for us the great question of limitations, dulness of vision as to which has caused so many disasters in art, and, not least, in the art of music.

Here it may be pointed out, as a matter of interest to Englishmen, that the extract from Ruskin belongs to a passage designed to show the existence of a very important disability in our British race. The lecturer contends that among our "quite essential" characteristics is "a delight in the forms of burlesque which are connected in some degree with the foulness in evil," and he puts forward Chaucer, that example of a true English mind in the best possible temper, as a case in point, adding that "the power of listening to and enjoying the jesting of entirely gross persons, whatever the feeling may be which permits it, afterwards degenerated into forms of humour which render some of quite the greatest, wisest, and most moral of English writers now almost useless for our youth." This is not a subject for present discussion, but, nevertheless, one which belongs to the more general question of limitations afterwards touched upon in the present paper.

The main points before us are these: First (with Plato), all works should be beautiful. Second (with Ruskin), all workers should avoid whatever is inconsistent with beauty. It may be objected that these propositions mean the same, but more acute readers will see that though they touch each other, they are not in every respect each other's equivalent.

All musical work should be beautiful—that is to say, regular in form (which by no means implies formality), restrained in expression, within the limits imposed by the general law of art, pleasing alike to ear and mind and elevating in tendency. My definition substantially agrees with that involved in a passage from Bishop Beveridge: "It (music) calls in my spirits, composes my thoughts, delights my ear, recreates my mind, and so not only fits me for after business but fills my heart, at the present, with pure and useful thoughts; so that when the music sounds the sweetliest in my ears, truth commonly flows the clearest into my mind. And hence it is that I find my soul is become more harmonious by being accustomed so much to harmony and so averse to all manners of discord that the least jarring sounds, either in notes or words, seem very harsh and unpleasant to me." There will hardly be dissent from the foregoing as regards the highest form of music—that which we know

as "pure" or abstract. Composers have no excuse for any kind or degree of ugliness—to use a comprehensive and convenient word—in this exalted branch of their art, because nothing can be considered as even an approximately adequate temptation thereto. That some have perpetrated ugliness under these conditions is a melancholy fact, involving in many cases the shame properly belonging to those who are gratuitously offensive, and sin against light. Among them may be counted the men by whom eccentricity is cultivated as a means of attracting attention, and who throw themselves into mock convulsions to pass, if haply they may, as oracles. I am convinced, against my will, that the number of such offenders is increasing, not, perhaps, in regard to "pure" orchestral music, which, now, is seldom written at all, but certainly with reference to concerted instrumental works for the chamber, where, instead of the clearness, charm, and refinement of the classical masters, we are often called upon to suffer turgidity, coarseness, and that form of vulgarity which, as when a vulgar man essays to speak, consists in extravagant emphasis, redundant utterance, and obscurity of sense. As a rule, this kind of work utterly fails. There appears to be something in the atmosphere of chamber music which will have none of such things, except as a passing and soon to be forgotten experience. Why, then, do composers go on with it? For the reason, as it appears to me, that, able to do nothing better, they must do that or nothing at all—a dreadful alternative, not for a moment to be contemplated. Doubtless we should have plenty of new chamber works emulous of the beauty of the great masters if the mind and hand of the present-day composer were as full of knowledge and skill as theirs. But alas! he is generally built upon a foundation other than that which gave stability and power to his predecessors. He shares the hurry of his age. He reaches forward to the things which are before—very much before, and, like Bunyan's *Ignorance*, finds, after dodging the dangers of pilgrimage, that there is a way to Inferno at the very gate of Paradise. He will not stay to equip himself for his task—to become possessed of every technical resource, to acquire the cunning hand and the subtle sense which distinguish a master. By no such person can a great thing be done, though he may produce works acceptable to a public as imperfectly qualified to judge as he to create. "All inferior artists," says a writer before quoted, "are continually trying to escape from the necessity of sound work, and either indulging themselves in their delights in subject, or pluming themselves on their noble motives for attempting what they cannot perform (and observe, by the way, that a great deal of what is mistaken for conscientious motive is nothing but a very pestilent, because very subtle, condition of vanity); whereas the

great men always understand at once that the first morality of a painter, as of everybody else, is to know his business; and so earnest are they in this, that many whose lives, you would think, by the results of their work, had been passed in strong emotion, have, in reality, subdued themselves, though capable of the very strongest passions, into a calm as absolute as that of a deeply sheltered mountain lake, which reflects every agitation of the clouds in the sky, and every change of the shadows on the hills, but is itself motionless." Only from such men can beautiful work proceed, for artistic beauty implies in its creator the severest study and self-discipline, united to infinite patience and painstaking, or else it indicates nothing less than the divine endowment of genius, which now might be invoked in the words of William Blake:—

How have you left the antient love
The bards of old enjoyed in you!
The languid strings do scarcely move;
The sound is forced, the notes are few.

Leaving genius out of the question, how many of the qualities of beauty do we see in the "pure" music of to-day? How often, on the other hand, do we note slovenly craftsmanship, bombastic manners, and efforts to make up for poverty of thought and skill by plentiful utterance? This is the penalty paid, in a department of music which, more than any other, exacts good workmanship, for lack of patience and sincerity, and for the existence of haste and vanity.

Because of the remarks foregoing, and the stress they lay upon knowledge and skill, I must not be assumed to reckon those qualities as sufficient in themselves for the creation of high forms of musical beauty. But I do contend that there cannot be musical beauty without them, and I hold that even poverty of thought is atoned for, in no small measure, by correctness and grace of expression. Whether this combination is better or worse than wealth of idea and uncouthness of utterance, is a nice point which may not now be discussed. In any case, and speaking entirely for myself, I want no music that does not prove its creator to have been striving after, and faithful to, the first principles of beauty, which also are the first principles of art.

Coming to the question of applied music—"programme music"—it is evident that the conditions upon which the observations above made have been based do not altogether exist. In the case of "pure" music there is no possible excuse for sacrifice of beauty, since the composer is absolutely free; but when a "programme" has to be illustrated, circumstances are conceivable in which beauty necessarily gives way to fidelity. Modern composers know those circumstances well, and with the consequences of their knowledge we are, in certain cases, unpleasantly familiar. I may be allowed to put forward Saint-Saëns's grotesque "Danse Macabre" as

an example. The illustration of such a subject as that chosen by the French master does not call for beauty, but rather for its opposite, and it must be said that the composer remained faithful to the conditions under which he elected to place himself. At this point a serious question arises—namely, whether an artist is justified in assuming obligations which compel him to ignore the essential principles and the *raison d'être* of his art. If the right answer be a negative, then every bit of unbeautiful music stands condemned.

In discussing this part of the subject it may be well, first of all, to look at the necessities out of which unbeautiful music arises, in the circumstances above pointed out. One such is often found in the inability of the art to produce the effects desired. The faculties of music, boundless in their own proper sphere, are limited elsewhere. Their directly imitative power is small, while, in suggestion, they are so vague that occasions are few in which two unaided minds would agree as to the nature of the thing suggested. This vagueness tempts composers to measures hardly to be contemplated were the descriptive and pictorial language at their command more definite. Hence we find music put to the strangest and most impossible tasks—to purposes, also, with which, in its nature, it can have nothing whatever to do. An example may be taken from Wagner's "Siegfried." The composer of that work was within the directly imitative means of his art when writing the bird music, as was Beethoven in a famous (and regrettable) passage of the "Pastoral" Symphony. But Wagner went altogether outside of music, and beyond the domain of art, in the dreadful noises which precede and attend upon the appearance of *Fafner the Worm*. We cannot recognise those noises as imitative, because none of us has ever heard a Worm, and art of any kind, even of the lowest, they certainly are not. In this case, the composer was tempted, not to realism, because there are no dragons and, consequently, no dragonian sounds, but into an uncouth fancy, with results which might—though it seems they do not—upset the portentous gravity and discompose the simple faith even of a Wagnerian audience. In all such cases—and there are not a few—music is abused; that is to say, put to work for which it is unfitted and with which its qualities are incompatible. This is pitiful. When *Miranda* saw *Ferdinand* carrying logs she offered to bear them herself, and added:

It would become me
As well as it does you; and I should do it
With much more ease, for my good will is to it
And yours it is against.

So, were the thing possible, would some of us do for fair and gentle Music the dirty work to which she is not seldom put.

There is, as already indicated, a second category of tasks, to be repudiated, not as

lying beyond the bounds within which music can operate, but as tending to artistic degradation by unsuitability of subject. These are found in all the arts, and, as they exist in painting, have more than once kindled the Ruskinian fire, or fanned it into a fierce and consuming flame. Noticing the alliance of realistic art and religion, the great critic protests that, in its lowest branches, art addresses itself to "the mere thirst for sensation of horror which characterises the uneducated orders of partially civilised countries." He goes on: "The same morbid instinct has also affected the minds of many among the more imaginative and powerful artists with a feverish gloom which distorts their finest work." The Teacher would have his great and beautiful art come away from contemplation of agony, from the smell of the charnel house and the reek of the shambles. "The wretched in death," he exclaims, "you have always with you. Yes, and the brave and good in life you have always. . . . And you will find, if you look into history with this clue, that one of quite the chief reasons for the continual misery of mankind is that they are always divided in their worship between angels or saints, who are out of their sight and need no help, and proud and evil-minded men, who are too definitely in their sight, and ought not to have their help. And consider how the arts have thus followed the worship of the crowd. You have paintings of saints and angels innumerable; of petty courtiers and contemptible and cruel kings innumerable. Few, how few you have (but these, observe, almost always by great painters) of the best men, or of their actions." I have chosen this pregnant passage from among many others because of its special parallelism with certain modern phenomena in music. That art, as well as painting, suffers from a tendency towards unworthy themes, some low and degrading, others profitless if not harmful, and all lacking in the qualities which promote cheerfulness, refinement, and elevating delights. But it is mainly of such subjects as are dealt with by Berlioz in his "Ride to the Abyss" ("La Damnation de Faust") and certain parts of the "Symphonie Fantastique"; by Raff in the *Finale* of the "Leonora" Symphony, by Saint-Saëns in the "Danse Macabre," by Wagner in the "Venusberg" scene of "Tannhäuser"—the morbid, the horrible, the lascivious—it is of these that I would chiefly speak. The application of art to such themes may be due, perhaps, to some primitive and savage instinct, and we have already heard the thirst for sensation of horror described as characterising the uneducated orders of partially civilised countries. I am much afraid that this peculiar craving is not confined to the crude masses of humanity, and I know that the educated are ready to drink of sensation of horror whenever the cup comes decked by art—and not then only. This is

the reverse of real taste, which implies feeling for truth and all that is noble, eyes to see and a heart to love beauty and order wherever and however they present themselves.

How may the present disposition to ally our art with unworthy subjects be accounted for? Is it simply a survival of the primitive man, brought into life and activity by the presence within the realm of music of a half-educated crowd, to whom modern facilities have given admission? or is it a sign of the degeneracy which, if we believe a contemporary writer, is spreading and deepening all around us? Or, again, is it fostered by an age of mediocrity—an age in which no great creative genius moves, like the quickening Spirit of old, over the face of stagnation. Everything which ceases to advance begins to go back though it seems to stand still. Immobility is the parent of corruption:—

Day after day, day after day,
We stuck, nor breath nor motion,
As idle as a painted ship
Upon a painted ocean.

* * * * *

The very deep did rot: O Christ!
That ever this should be!
Yea, slimy things did crawl with legs,
Upon the slimy sea!

The creatures seen by the poet were not evidence of life but of death, and when "the good south wind sprang up behind" they found their death in life.

I have touched but a part of my subject and must return to it, at a convenient time, for the sake of considerations more cheerful and, to some extent, re-assuring. Meanwhile let thoughtful readers ponder the question what may be done to reinfuse the spirit of beauty into those developments of modern music from which it seems to have departed.

JOSEPH BENNETT.

THE EVOLUTION OF POLYPHONY.

II.

"HE who would understand the Middle Ages must make a special study of the thirteenth century, one of the landmarks between the ancient and modern world, one of the most pregnant, most organic, most memorable in the annals of mankind. It is an epoch (perhaps the last of which this can be said) crowded with names illustrious in action, in thought, in art, in religion, equally; which is big with those problems, intellectual, social, political, and spiritual, that six succeeding centuries have in vain toiled to solve." This summary of the epoch in question, from the pen of that brilliant writer, Mr. Frederick Harrison, supplies us with a convenient beginning for the second portion of our interesting task, since, of course, those influences that led to the intellectual and spiritual activity here described could not fail also to exert their beneficent effects upon the progress of music.

Mr. Harrison is, however, careful to point out that although for convenience sake we are obliged to designate each century by a number, it will not do to invest such signs with too literal a signification. The label-numbers, in short, by which we designate the centuries are indications rather of *epochs* than of *dates*. And Mr. Harrison begins his "thirteenth" century, not with the year 1201, but with 1198, and ends it with 1308. Similarly, our first example of thirteenth century music (from a three-part piece in the "Chansonnier de Montpellier") is stated by Coussemaker, who first published it, to have been composed at the end of the twelfth century. It shows, however, such an advance on the best foreign examples of twelfth century music, as regards the expression, the melodic and rhythmic independence of each part, and the harmonic combinations, that it belongs by right to the thirteenth century. Coussemaker gives excellent reasons for believing it to be the composition of Franco of Cologne (not to be confounded with Franco of Paris, who flourished much earlier); if his inference be correct, Magister Franco was clearly entitled to rank among the most accomplished musicians of his time. Of the three melodies here combined, two—the chief theme, "Ave Gloriosa," and the bass—are found also in the thirteenth century "Reading MS." of the British Museum—that which contains the oldest copy known of "Sumer is icumen in." There, however, the top portion (or *triplum*) is quite different, as may be seen by reference to the article "Score" in Grove's Dictionary of Music and Musicians, which includes *fac-similes* of this and other three-part songs inscribed during the first third of the thirteenth century. When each of the three melodies here combined with such success was composed, and by whom, it is not our present purpose to enquire—in those days "composition" meant literally a "putting together" or placing in position, and did not of necessity include the invention of any of the parts so combined. It will be noticed that the phrases of the highest part contain five bars each; those of the next, eight—divisible into two fours; and those of the bass three, with an empty bar between. If the uppermost theme be sung alone, its remarkably modern character will strike every ear. It is a melody that might have been written by Beethoven; indeed, is not unlike one that occurs in one of his posthumous quartets:—

See lower.



A - ve vir - go re - gi - na, Ma - ter cle - men - ti - æ,

See lower.



A - ve glo - ri - o - - sa . . Ma - ter

Domino

Virgo, &c.

sal - va - to - ris, A - ve, &c.

- ten - ti - a vin - cit, &c.

- vo - ti - o

Our next example is a secular piece comprising two themes. The principal of these, "Prenez y garde," a song very popular in the thirteenth century, furnishes the material for the two upper parts, which are so written as to form a series of imitations that, as regards their rhythm, might have been composed in the sixteenth or seventeenth century. This piece, forty-four bars long, was also found in the Montpellier Song Book. Its composer's name is unknown, but its epoch is the first quarter of the thirteenth century:—

See lower.

S'on me re - gar - de, s'on me re - gar - de

See lower.

Pre - nez y gar - de, s'on me re - gar - de

He! mi en - fant

di - tes le moi. Trop suis gail - lar - de...

Trop suis gail - lar - de di - tes le moi.

Ap - ta - tur,

&c.

Here the observance of historical sequence would necessitate the quotation of "Sumer is icumen in," were it not that the piece is so well known that we are absolved from the necessity. Its great superiority as regards harmonic effect and multiplicity of parts over all contemporary productions needs no showing, for we have quoted the very best examples of foreign art at this period and omitted the worst. It proves, exactly as did the Cornish two-part song of the eleventh century given in our first article—though in a minor degree—that, as regards music, England in the Middle Ages was, roughly speaking, generally about a century in advance of other nations.

The Montpellier MS. contains several examples of "double counterpoint" of about the same epoch as "Sumer is icumen in," or probably a little later. Here is one:—

A - mor vin - cens om - ni - a po -

Ma - ri - æ præ co - ni - o de -

Ap - ta - tur

BALAAM,

&c.

It is evident that our famous English piece represents the high-water mark of European musical skill during the thirteenth century. Of the 340 pieces contained in the Montpellier book none are of later date than 1270, and of the latest ones none of course can compare with "Sumer is icumen in"—which, by the way, is included in that celebrated volume, a fact which shows how well it was appreciated abroad. The Montpellier MS., it may be well to state here, is believed to have been written out at the beginning of the fourteenth century. Apart from the latest pieces in this famous collection, examples of the polyphonic music composed during the second half of the thirteenth century are scarce. We have, however, a Mass, written throughout in three parts, the MS. of which is in the Cathedral at Tournai, and a few pieces for two and three voices by Adam de la Halle (1240-85), the famous Trouvère, whose songs are quoted in almost every history of music. Both the Mass and the complete musical compositions of La Halle (or Hale) have been published in modern notation by Coussemaker. We do not propose, however, to make extracts from either, because the progress they show as regards command of the various artifices that go to make up polyphonic writing is very slight. They differ in style from the examples we have already given by reason chiefly of the florid writing which occasionally shows itself in the upper parts. The Gloria of the Tournai Mass, for instance, contains innumerable triplet passages (three quavers each in a bar of common time) that remind one of Rossini and his school; and the middle voice of a three-part Motet by La Halle is practically in 9-8 time, while the other voices are in 3-4.

This trend in the direction of excessive ornamentation is naturally accompanied by a decrease of real melodic interest—the Motet just referred to being in this respect a conspicuous example. Its tonality is vague (one part is really in C, while the other two are in F!), and the florid melody of the middle voice sounds like the extemporised violin obbligato of a village fiddler. There can, however, be little doubt that these florid effects were ultimately beneficial to the art which, at first, they seemed to degrade. They accustomed the ear to distinguish more sharply between the essential and unessential notes of a prevailing harmony, and thus led musicians to the secret which had so long been hidden from them. It is only necessary to glance at the next two examples to see how great an advance had been made during the early years of the fourteenth century. The first is from a two-part song in the Cambrai Library; the second is a "Rondel" by Jeannot de Lescurel, taken from a MS. in the Paris Library (No. 6,812), which contains also a considerable number of other pieces by the same musician. Of the former the exact date is uncertain, but that of the

"Rondel" is proved by other dates in the MS. to be anterior to 1320:—

Ve-nez a nue-ches sans de-tri je vous prie, &c.
Ve-chi l'her-mi-te da-me qui vous re-sol-va, &c.

We give the "Rondel" in full:

Sue lower.
A vous dou-ce

The melody of the upper voice of this "Rondel" might have been written during the lifetime of Mozart. It is not impossible that the middle part alone was sung, the other parts being played on instruments. At any rate, the old system of singing two or three sets of words at the same time has entirely disappeared.

The examples with which we conclude our sketch are from the compositions of Italians.

The first, from a MS. dated 1375, is a song headed by the name "Johannes Florentinus." We give the first thirteen of its forty-seven bars:—



34 more bars.

Finally, here is the opening of a piece by Francesco Landino, who was born at Florence about 1325, and though blind from his youth, became known as the greatest organist of his time. He died in 1390 in his native city:—



18 more bars.

Having now traced the gradual progress of polyphony during over 300 years, we leave the art at about the epoch of the birth of Dunstable. Its further development in the fifteenth century under that eminent Englishman and his disciples, Dufay and Binchois, and other composers of the Netherlands school, is within the knowledge of every educated musician.

FROM MY STUDY.

DANIEL FRANÇOIS ESPRIT AUBER, the pride and glory of *opéra comique*, came of a Norman stock, and was born in the province of his fathers, at a time when, whether 1782 or 1784 (authorities differ as to the year), France was in the agony of revolution. The weight of evidence is in favour of 1784, and the red fury of the preceding year in Paris may have had something to do with determining the birth-place of the future composer. We are told that he was born at Caen (January 29), his parents being then on a visit to that ancient city. It is very likely that they fled from the "Terror" to the comparative safety of the province, and thus gave to Normandy one of its most illustrious sons. But if Paris was deprived by herself of a great endowment, Auber made it up to her by becoming a Parisian of the Parisians. For him there was only one place worth living in, and he scarcely ever left it. Even in the awful days of the *année terrible*, when his gay Lutetia was begirt with fire and steel, and death descended into the streets as from the very heavens, Auber would not forsake the city of his affections. He remained amid the horrors of the Commune, but the fratricidal strife broke his brave and constant heart.

As in so many other instances, parental judgment mistook the destiny of the child born at Caen, and prompted measures to make of him a successful man of business. Auber began writing small pieces of music at an early age, but this indication of artistic preference does not appear to have been regarded in a serious light. At any rate, it did not prevent the father from sending his boy to England for the purpose of learning the routine of a commercial office. Possibly the youth felt all along that he would be "a round peg in a square hole," but French youth, even in those times of commotion, obeyed their parents, and Auber did his best to carry out the paternal designs. He entered a London office, and I have somewhere read that he resided for a while in Liverpool. Writing far from my books, I cannot now verify the statement; it is certain, however, that the lad made more headway towards music than in the direction of the counting-house. He went on composing, and his songs became favourably known in influential musical circles. Nevertheless, it was ordered in the council of Fate

that Auber should not win his first real laurels outside his native country. When, in 1804, war again broke out between England and France, the young clerk-musician was compelled to return home. The event seems to have been accepted as conclusive against a commercial life, and Auber forthwith swore undivided allegiance to the spirit of the art which so manifestly possessed him.

The young man entered upon his Parisian career in a quiet, unpretending way. It is even said that he wrote several Concertos for a violoncellist named Lamarre, and allowed the performer to publish them under his own name. That, however, may have been the

from the boards of the Opéra Comique (1819), he bore the rebuff like a man conscious of power to succeed in the end. Succeed he did, with the third work, "La Bergère Châtelaine," and thenceforward his career (it closed with "Le Rêve d'Amour," in 1869) was one of brightness, varied only by passing clouds which cast but the lightest shadows. Auber was the musical darling of Paris during so many years because his genius bore the Parisian stamp, and, in some measure, for the reason that in Scribe he found a librettist who was as finished a Parisian as himself, and could play into his hands with all requisite deftness and certainty. To the happy matching of this pair are due the



DANIEL FRANÇOIS ESPRIT AUBER.

effect of mature cajolery upon youthful simplicity. Some music set to an old opera-libretto, "Julie" (1811), brought Auber into a certain measure of prominence, and led to his receiving instruction from Cherubini. Two years later, his first opera, "Le Séjour Militaire," appeared on the stage of the Feydeau, and sadly missed its mark, the failure so mortifying the composer that he remained barren for six years. That, no doubt, was a time of grace, and for once Auber's troublesome self-consciousness stood him in good stead. Shyness and want of *savoir faire* kept him from braving the world under the cloud of a first disappointment, but, though he suspended composition, he did not abandon study, and the results of study gradually endowed him with confidence. Hence it was that, when his second lyric drama vainly appealed to the public

esprit, the piquancy, the delicate *tournure* of the Auber operas, in each one of which that peculiar product of nature and art, the Parisienne, might see points of resemblance to herself. The peculiar grace and charm of Auber's melodies, and the perfect harmony existing between the various elements of his music, can be more or less appreciated by all, wherefore it is very natural to wonder at the fact that the brilliant Frenchman's works are now so rarely heard in this country. Many of them have been performed here, and one, "Fra Diavolo," as we lately saw, keeps the stage. But where now are "La Muette de Portici," "Le Cheval de Bronze," "L'Ambassadrice," "Le Domino Noir," "Les Diamans de la Couronne," and others easy to name? They are, to all seeming, as water spilled upon the ground which cannot be gathered up again.

I am sometimes tempted to speculate upon the result of an Auber campaign in London at the present moment, when the master's repertory would come as perfectly fresh and new to the mass of our public. The conclusion is almost necessarily unfavourable. The very merits of Auber's operas as essentially French—nay, essentially Parisian—become defects in London, under the very different conditions and in the presence of the ill-adapted audiences to be found here. This would be the case even if French artists were alone engaged, how much more with English artists, who never make a

Mendelssohn-Bartholdy was born three years after she first saw the light, November 14, 1805. Readers of the ample literature connected with the Mendelssohns are well aware that the father of Fanny Cecile and Felix cherished ideas about the education of children which were, to say the least, more exacting than prudent. He would have them know everything, and sorely tried their tender organisation with tasks which, in the case of Felix at least, possibly in that of Fanny also, led to weakened physical powers. The daughter had, of course, to study music, and brought to it the Hebrew



FANNY CECILE HENSEL.

more melancholy display than when attempting *opéra comique* with the stamp of the Boulevards upon it. But there is reason to believe that Auber permanently enriched the art of his own country. The French are proud of their great men, though they do not always recognise greatness at first sight, and to be one of the "glories" of that people, often styled fickle, is to occupy a position as permanent as anything in our mutable world. Ages hence, in all probability, no French Walhalla will be complete without the effigy of Daniel François Esprit Auber.

Fanny Cecile Hensel (*née* Mendelssohn) was the eldest child of the family into which Felix

capacity so powerfully exemplified in the case of the son. She became a brilliant pianist, and, as may be gathered from various passages in her brother's letters, submitted that young gentleman's productions to the ordeal of criticism made severe rather than lenient by family relationship. Felix bore in his heart a passionate love for his sister, and set great store by her opinion; but there is reason to believe that he was just a little in fear of her. He sometimes playfully spoke of Fanny as "the Cantor"—a term chosen, perhaps, to indicate the pedagogic spirit in which she sometimes spoke, and the formality of her ideals and methods. But the pedantry, if so it may be called, of the sister possibly had a

good effect upon the brother, by keeping his ardent nature, at a time when romanticism was a new "rage," within the artistic limits marked out by great masters. That she exercised some such power over him is clear, and at the period of life when Mendelssohn most felt it her influence must have been a factor in the ultimate shaping of his genius.

Fanny Hensel—she married Hensel, a Berlin painter, in 1829—had considerable powers as a composer of chamber music. A Pianoforte Trio in D was published after her death, but her strength was unequal to works of that calibre. She excelled in songs and pianoforte pieces, some of the former being good enough to appear with those of Felix as his own effusions. These are six in number—namely, Nos. 2, 3, and 12 of Op. 8, and Nos. 7, 10, and 12 of Op. 9. Among works issued with her name attached are four books of songs and *Lieder* for pianoforte solo, two books of songs for voice and pianoforte, "Gartenlieder," a collection of part-songs (published in England, 1878, by Messrs. Novello, Ewer and Co.), and some further pieces for the pianoforte, issued as posthumous works. To a woman of her gifts and acquirements it seems that the higher walks of composition should have been open, but she could not surmount the barrier which, whatever it be, whether lack of imagination or of application, inexorably keeps women musicians on the outer side.

Frau Hensel's death, like that of her famous brother, was sudden, and it is far from unlikely that both were due, in greater or less measure, to the same cause—overstrain of mental powers in early life. The event, which took place on May 17, 1847, was a terrible blow to Felix, whose letters with reference to it, and also his music written subsequently, breathe the very spirit of anguish. Mendelssohn felt more than a sharp but passing pain. He recognised a warning of the lamentable stroke which, six months later, deprived the musical world of a master whom it worshipped with something of personal affection as well as artistic appreciation.

W. Hensel, whose portrait appears with that of his gifted wife, was a painter of recognised merit. His career, however, lies outside the scope of these remarks, and I can only refer those who may be curious about him to an admirable book, "Die Familie Mendelssohn," of which an English translation is obtainable.

I have been studying "How to obtain a School of English Opera" (see the *Nineteenth Century* for July) at the feet of Mr. J. F. Rowbotham, and cannot gather from my master's utterances anything like a definite answer to the question whether the English public want such a school. This is, of course, a most important point, because if the public be indifferent further consideration of the matter would be a waste of time. I do not in the

slightest degree insinuate that Mr. Rowbotham is without a clear idea of the attitude which Englishmen now take up towards a native school of opera. Were the question put plainly to him, he would, doubtless, give a precise and ready answer. But I have to do with his printed teaching on the subject, and must confess that it leaves me in a state of perplexity, seeing that I read on one page what seems to be at least unsupported by opinions legible on another. In one place, Mr. Rowbotham speaks of opera as "emphatically a marketable article" at the present time. Now, as a statement purporting to be one of fact, this is, in my opinion, entirely wrong. A marketable article is one which sells, and I know nobody in London, except Sir Augustus Harris, who would buy a lyric drama, and even he is only able to effect an occasional deal with some well-known composer because he runs an opera-house with the subscriptions of "Society," who need, or fancy they need, a public rendezvous. In how many cases, moreover, does the vendor of this marketable article pay, instead of receive, money for its production! But Mr. Rowbotham, ignorant of facts he might easily have learned, reiterates: "There is plainly a market for opera, and a very considerable one." He asserts this, observe, without any proviso as to the character, grave or gay, lively or severe, of the goods offered for sale. He speaks of opera generally, and I want to know the site of the market. Perhaps Mr. Rowbotham will tell us where he would take an opera for sale, had he one in his desk, or, to be less personal, where he would advise a friend to exhibit that class of goods.

As I read on it appears that our Reviewer's market is extremely limited in its dealings. It will have nothing to do, for example, with the "earnest" composer, whose wares are almost invariably "stiff, stagey, dull, unreal, heavy, and ineffective." After this string of fatal defects, it seems superfluous to add that they are "a very uninteresting commodity." The market is closed, also, against what Mr. Rowbotham styles "show music." By "show music" he appears to mean music produced by the composer who declines writing down to popular taste, and prefers to labour "in those higher spheres of art which were trodden by the great composers of the past." Over the portals of the Reviewer's market is inscribed, therefore, "Earnest and aspiring musicians are recommended not to waste their time within." That mart, indeed, is open, if we may believe Mr. Rowbotham, only to traders who study popular needs and do business not for glory, but for gain. So it is not much of a place after all, and comic opera alone sells. The limitation seems to me more than a little important as regards the "marketable commodity" so comprehensively indicated in the earlier part of the article. Accepting, for argument's sake, all that Mr. Rowbotham

has advanced, public demand for opera in this country is confined to goods known in the trade as "light."

But is there any "hunger for opera," to use the Reviewer's expression, even of the comparatively unimportant class just mentioned? I am disposed to fancy that Mr. Rowbotham's paper was written some years ago when I read as thus: "The operas which they (the English public) go in their thousands to hear are the light French ones, whose subjects are gay, whimsical, and even frivolous." If that be so, how is it that half-a-dozen London theatres are not doing good business with "light French ones"? How is it that, with nineteen metropolitan houses open at the present moment, only one (the Standard, Shoreditch) is playing French comic opera? Practically, and despite "hunger for opera," the market is closed against that kind of work. If Mr. Rowbotham be not the Rip van Winkle of reviewers, he should know that composers of "light French ones" have had their day in this country—not that we have developed a taste for higher things, but because we have sunk to the level of nondescript and vulgar pieces, which prove the existence of a lower deep even than that touched by the maddest and flimsiest French concoction.

If the foregoing be true—and it is—how can Mr. Rowbotham speak of us as hungering and thirsting for opera? We do nothing of the kind. If we did—to put the case in another way—we should soon be satisfied; we should no longer depend for grand opera upon arrangements between Sir A. Harris and the aristocracy, and Covent Garden Theatre would be open nine months in the year instead of eleven weeks, while some other managers would be free from the need either to cater for lovers of degrading tomfoolery or shut their doors.

I am amazed to find Mr. Rowbotham laying down what he calls "a simple rule" for the guidance of composers—namely, that they should write only what has a chance of paying. He admits that the principle seems mercenary, but declares that it is good. Its merit depends, perhaps, upon the point of view, and I can only express my gratitude that the great men who have made music what it is rarely acted upon it. Had Bach kept the mercenary principle in view, how much poorer would church and chamber music now be than it actually is! Had Schubert produced only what was likely to sell, we should be destitute of almost everything bearing his name. As with these illustrious ones, so with nearly all who have conferred distinction upon their art.

Whether opera be an eminently marketable commodity, as Mr. Rowbotham thinks, or whether, as I believe, the English public are generally indifferent to its claims, let us hope that an English school will never be founded by appealing to common and vulgar tastes. Better no school at all. Figs do not grow

on thistles. I close by quoting, without comment, which is unnecessary, Mr. Rowbotham's last two sentences: "But if a man humours them (the public) and humbles himself before them—in one word, induces them to take up the position of master to him—he is well off. They pay well for the gratification; and he may eventually lead them by the ear whithersoever he listeth." X.

NEW LIGHTS UPON OLD TUNES.

NO. IV.

SOME FOREIGN AIRS WHICH HAVE BECOME POPULAR IN ENGLAND.

THERE exists among what may be termed our British National airs many whose origin can be traced to a Continental source. Foreign airs without number have had a transient popularity, but only a small percentage have caught the English fancy sufficiently for them to find a permanent resting-place here.

At the present day we have a deluge of (so-called) German folk songs, which, set to English words, form the bulk of our school songs; our hymnals, too, have a strong sprinkling. I venture to think, with other writers on Folk Song, that this wholesale importation is not very desirable if we are ever to cultivate an English school of composition. It may be that the simple character of the airs (simple to inanity in some cases) makes them more adapted for rudimentary lessons in the Tonic Sol-fa notation; but it is also quite as likely that the non-existence of an English copyright, and the ease with which such melodies can be fitted with harmony, have an undue influence both on publisher and arranger. Many of the German student, soldier, and popular songs are in every point excellent; but they lose materially when second-rate English words, not even translations of the originals, are wedded to them. The air of the drinking chorus "Krambambuli" is not happy when used for the Sunday School hymn "The Mothers of Salem"; nor is "Du, du liegst mir im Herzen," at its best as "Home, home, happiest of places," or in conjunction with the many other inanities it is sacrificed on. "Der gute Kamerad" has also suffered, and a lengthy list might be easily made out. Again, the arranger has frequently not the good grace to acknowledge the "crib." Leaving this matter, it may not be uninteresting to trace the course of some last century airs which apparently obtained a stronger hold in our country than they did in their own.

The space at my disposal this month will only enable me to take two of them. The first is:—

"IN MY COTTAGE NEAR A WOOD."

We are most of us old enough to remember how this used to form the first essay of the amateur flute player. The air is terribly weak and far from exhilarating when feebly tootled

by an uncertain player; but properly rendered, either on an instrument or vocally, it has a rather charming simplicity about it. Whatever be the merit of the melody, it has held for a long time an English popularity. The history of the air is generally believed to commence about a hundred years ago; but in turning over the leaves of an old French work, I find that it dates from an earlier period. The air is a simple French country *Chanson*, with words as simple as the tune. It appears in the first volume of a curious collection of French airs, printed at The Hague. The title of this is "Nouveau Recueil de Chansons Choiesies," 12mo. The first volume of my copy is of the third edition, and is dated 1731, but the book was originally published about 1725. The collection generally extends to six volumes, but later editions have additional ones.

At page 17, Vol. I., I find the following:

"DEDANS MON PETIT RÉDUIT."



Dedans mon petit réduit,
Je vis à mon aise;
Je n'ai qu'une table, un lit,
Un verre, une chaise;
Mais je m'en sers chaque jour
Pour caresser tour à tour,
Ma pinte et ma mie ô gué,
Ma pinte et ma mie.

There are six more verses, all expressing a like philosophical indifference and contentment.

It was some fifty or sixty years after the date of the French work quoted above before the song made its appearance in England. It is likely that a revival in France caused the air to be imported to our country, where it was possibly sung at the theatres. About 1795 Robert Birchall, the music publisher, issued a copy as "A favourite song, the words imitated from the French, by Mrs. Opie."*

The words commenced and the melody was thus—

"IN MY COT, THOUGH SMALL'S MY STORE."



In my cot, though small's my store,
I on pleasure's lap recline;
What could Fortune give me more?
Laura, beautiful Laura's mine, &c.

* Mrs. Amelia Opie was the wife of the celebrated painter, Opie. She wrote many charming songs and had much literary talent.

In spite of its being frequently named on music sheets as a "French air," it was not long before a claimant appeared as composer; for, about 1806, G. Walker, the music publisher of Great Portland Street, produced a copy with words written by himself, commencing—

In my cottage near a wood,
Love and Rosa now are mine;
Rosa, ever fair and good,
Charm me with those smiles of thine.

The air is here stated to be by R. A. Morland, which is again asserted in another place (1825). Still later (1829) it is attributed to Mazzinghi. It is amusing to note the many different sets of the words. One is—

O'er my cottage near yon wood,
Roses breathing sweet entwine;
Oh, how more than blest I should
Be to call dear Julia mine!

Another—

In my cottage near the wood,
Health and plenty still combine
Me to bless with every good
That can render life divine.

"CHARLES OF SWEDEN."

We may now turn to another foreign air, this time Swedish, which has deservedly held a high place among our English popular melodies.

It was first introduced to England by a party of Swedish performers, who danced or tumbled to the tune. This can be surmised by one of its early titles, "The Swedes' Dance at the New Playhouse." The new playhouse here mentioned was most likely the newly rebuilt theatre in Lincoln's Inn Fields, commenced by the elder Rich and opened by his son in 1714. Soon after this date the tune was inserted in a small and curious work, published by Daniel Wright, as follows:—

THE NEW SWEEDISH DANCE.

(From the "Musical Pocket-book." D. Wright, circa 1716.)



It was about this year (1716) that it took the name by which it was afterwards best known by reason of a song set to it in honour of Charles XII. of Sweden. Charles was a bellicose monarch, ready to fight anything or anybody, merely for the love of the thing. The Jacobite party were wishful for him to engage with them on behalf of the elder Pretender, who had just been defeated in Scotland the year previously. From the activity of the Hanoverian party, the scheme, however, fell through. The song started:—

Here's a health to the Valiant Swede,
He is not a king that man hath made,
May no oppressors him invade,
Then let this health go round.
A running bumper crown this toast,
We'll take it off whate'er it cost,
A fig for those that rule the roast,
We'll ne'er in liquor drown.

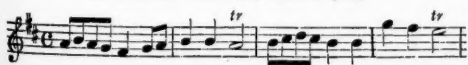
And so on for four more verses. It will be found in full in Hogg's "Jacobite Relics," 1821, where it is wrongly placed with the music of the Cotillon from the "Beggar's Opera." There is strong presumptive evidence that the tune was like "The king shall enjoy his own again," used for party purposes by the Jacobite faction during and after the first Scotch rebellion. In "The Dancing Master," Vol. II., 1719, it bears the title "Frisky Jenny, or the Tenth of June." Who Frisky Jenny was I am unable to say, but the 10th of June was the birthday of the elder Pretender, and the day was celebrated in another Jacobite song put to a different air.

The melody was too good to be wholly appropriate to one party, and accordingly we find that the other side adopted it, and under the title "The glorious First of August" it is in "The Beggar's Wedding," and as "The First of August" in Wright's "Complete Collection of Country Dances," Vol. I. (1740.) The date, the 1st of August, was that on which the Hanoverian Succession commenced by the death of Queen Anne. Politics next give place to love, for with the song-title, "The Constant Lover," it is in the third volume of the "Dancing Master," 1728. In the ballad operas, where it was much used, it retains its old title, "Charles of Sweden"; but being employed in Charles Coffey's opera, "Devil to pay" (1731), for the song, "Come, Jolly Bacchus, God of Wine," its name became again changed. After this it formed a vehicle for a naval song which chronicled the engagements of the frigate *Salamander* (see Dr. Kitchiner's "Sea Songs," 1823). Other naval and military triumphs were sung to the air long after it had lost its political bearing. So late even as the present century, the song, "The Neglected Soldier," was united to it. Meantime, from its Jacobite associations, the air had travelled into Scotland, and, being a capital marching tune, was at once adopted by the trade guild or company of weavers.

It was the custom in Scotland, even now preserved in some degree, to have a day appropriate to the various guilds or trades. Upon this day the craft, leaving all business behind, set forth in glorious procession, headed by a band playing the particular tune most associated with the trade. "Clout the Caldron" is the blacksmiths' or hammermen's march; "Logie o' Buchan," or "The tailor fell thro' the bed, thimbles and a'," that of the tailors. August 21 is, or was, the weavers' day, and accordingly, in Aird's first "Selection" (Glasgow, 1782), "Charles of Sweden" appears under the name "The Weavers' March or 21st of August." During its seventy years of existence the setting has altered a little, and it is now as under:—

"THE WEAVERS' MARCH OR 21ST OF AUGUST."

(From Aird's "Selection," Book 1, 1782.)



Theme.—Var. I. March. II. Ländler. III. Duet. IV. Terzett. V. Quartet. VI. Canonic Shake-Var. VII. Capriccio. VIII. Cantabile. IX. (Minor) War-Dance. X. Presto giocoso. XI. Contemplation. XII. Activity. XIII. Echo. XIV. Procession. XV. Scherzino. XVI. Study for the left hand. XVII. Study for the right hand. XVIII. Idyl. XIX. Canonic Scherzo. XX. Vision. XXI. Contrasts. XXII. Alla "Leporello." XXIII. Outburst. XXIV. Fughetta. XXV. Fairy Dance. XXVI. Butterflies. XXVII. Humoreske. XXVIII. Carnaval. XXIX. (Minor) Mourning. XXX. (Minor) Lament. XXXI. (Minor) Elegy. XXXII. (Eb) Grand Fugue.—Transitional Cadenza, and XXXIII. Tempo di Menuetto e Coda.

A close examination of these suggested titles shows that about one-half of them was dictated by the formal contents of the Variations and the other half by their poetical intent, as it occurred to Bülow's mind. Their appropriateness will hardly be questioned.

The circumstances which immediately led to the composition of this remarkable work are not without their historical interest. During the winter of 1822-3, Anton Diabelli, composer and publisher, applied to the most eminent of Austrian composers for a set of fifty Variations on a Waltz of his own. The result was the publication in June, 1823, of two books comprising respectively thirty-three Variations by Beethoven and fifty by other composers—viz., Assmayer, Bocklet, Czapek, C. Czerny, J. Czerny, Graf Dietrichstein, Drechsler, Förster, Freystädter, Gänsbacher, Gelinek, Halm, Hoffmann, Horzalka, Hugelmann, Hummel, A. Hüttenbrenner, Kalkbrenner, Kanne, Kerzowsky, Kreutzer, Baron Lannoy, Leidesdorf, Liszt, Mayseder, Moscheles, Mosel, W. A. Mozart, Panny, Payer, Pixis, Placky, Rieger, Riotte, Roses, Schenck, Schoberlechner, Schubert, Sechter, Abbé Stadler, Szlay, Tomaschek, Umlauf, Dion. Weber, Franz Weber, Winkler, Weiss, Wittersek, and Worzischek.

Unlike his *confrères*, Beethoven, it will be observed, was not content to limit his powers to a single Variation, but took the matter more seriously and contributed thirty-three. *À propos* of this, Miss L. Ramann, Liszt's biographer, has given us a telling anecdote which Liszt was fond of repeating. It is to the effect that a few days after receiving Diabelli's request Beethoven appeared at his door and threw in his precious manuscript, grimly exclaiming: "There! you asked me for one Variation; here are thirty-three; and now, for God's sake, leave me in peace!" Though, as far as I am aware, this story of Liszt's has not been recorded elsewhere, it seems that it may fairly be regarded as authentic from the fact that Liszt, though only a boy of eleven, was one of the contributors to the fifty Variations. As this was probably his first composition to appear in print, he doubtless at the time regarded it as a feather in his cap, and must have felt deeply interested in the essays of his fellow contributors, more especially in that of Beethoven. Except as to the term of expression, "a few days after receiving Diabelli's request"—evidently an

embellishment—there seems no reason to doubt the veracity of this anecdote of Liszt's.

Schindler has told the story in a somewhat different manner, but without controverting Liszt's anecdote. He says that Beethoven, who had already been taken in in a similar manner (in the matter of contributing to several settings of "In questa tomba"), and had vowed that he never would again contribute to a "Collection," on receiving Diabelli's request at once declined it, but offered to compose a complete set of Variations. Diabelli took him at his word, but restricted him to seven Variations, for which terms were at once agreed. Beethoven at first handed him ten, then ten more, then five, and subsequently made up the number to thirty-three. It is therefore to this last occasion that Liszt's story doubtless applies.

It is not a little interesting to note that Beethoven originally intended this work for England, with a dedication to the wife of his old pupil and friend, Ferdinand Ries, then resident here and a director of our Philharmonic Society. Beethoven had commissioned Ries to negotiate for the sale of his work in London. This he did with Messrs. Boosey and Co.; but there was so much delay in transmitting the manuscript, that when at last it arrived it was found that it had already been published in Vienna and Paris, with a dedication to Madame Brentano. These facts are confirmed in a letter of Beethoven's to Ries, written from Baden, September 5, 1823. He says therein: "The Variations were not to have appeared here till after being published in London; but everything went wrong. The dedication to Madame Brentano was to be confined to Germany, I being under great obligations to her, and having nothing else to spare at the moment; indeed, Diabelli, the publisher, alone got it from me. But everything went through Schindler's hands. No man on earth was ever more contemptible: an arch villain; but I soon sent him packing! I will dedicate some other work to your wife in the place of this one."

In regard to the worth and character of this work of Beethoven's, it seems not amiss to draw upon Bülow; for, in such a matter, a more reliable guide or a more enlightened critic could hardly be found. In contradistinction to some of Beethoven's earlier critics, who regarded these Thirty-three Variations merely as a *jeu d'esprit*—a *tour de force* would have been nearer the mark—Bülow, in a prefatorial note to his instructive and critical edition of this work, has declared that "in this gigantic tone-creation he had to some extent desecrated the microcosm of Beethoven's genius in general—aye, even a picture of the entire tone-world in its progress." He goes on to say: "In this work all the evolutions of musical thought and clang-fantasy—from the loftiest sentiments to the broadest humour—are brought to light in the most eloquent manner and with an

incomparable richness of variety. It furnishes an inexhaustible study, and its contents offer an unlimited sustenance to the musical brains of whole generations. Never has an author given to the world a more splendid proof of unimpaired strength—aye, even of increased creative power—at the beginning of old age. The want of attention with which it was received, and which only began to subside several decades after its publication, testifies on the one hand to the indolence of contemporary artists, and, on the other hand, to the relatively low point of culture which they had attained. In order to make this clear, it is only necessary to turn one's attention to the fifty Variations which—in aid of a charity—Diabelli, at the same period, induced several of the most eminent of German composers to furnish for his Waltz. The hardly credible depth of degradation which they manifest at once reveals the proper measure of the solitary height on which Beethoven stood." With such an apt and warm-hearted characterisation as that of Bülow's before us, what need for further detail? Those who wish to go more deeply into the matter may be referred to the article on Variations contributed by Dr. Hubert Parry to Sir George Grove's Dictionary of Music and Musicians, where they will find this work of Beethoven's pretty fully and ably discussed.

It remains but in some way to try and account for the unmerited neglect into which this remarkable masterpiece of Beethoven's, as well as his pianoforte music in general, has of late years fallen. This seems to be due partly to the apathy of pianists and partly to the preference shown by the public for music of a more sensational and less serious character. Since Bülow's death—unless we except E. d'Albert, who in Germany has of late, at a single sitting, repeatedly played Beethoven's last five Sonatas in aid of the Hamburg Bülow Memorial—there has been no pianist before the public who has made Beethoven a specialty. This may be made apparent by reference to the typical programmes of Pianoforte "Recitals" which for so long have obtained and so closely resemble one another. A typical Pianoforte "Recital" programme might fairly be defined as commencing with a work by Bach—generally consisting of one of his organ fugues transcribed for pianoforte by Liszt or Tausig—followed by a sonata of Beethoven, generally admitted as an act of duty and as a sop to the critics, but too often performed in a perfunctory manner. Then follows the real business of the day: a lengthy selection of excerpts from Chopin and Schumann, with a fantasia or rhapsody by Liszt in conclusion. Here, it might be said, is sufficient variety, were it not for the fact that almost every pianist adheres to the same kind of typical programme. The desirability of a wider infusion of variety and of a greater respect for Bach and Beethoven should therefore be strongly urged.

C. A. B.

At Leipzig, on January 2, 1894, the Peters Musical Library was formally opened to the public, Mr. Max Abraham, proprietor of the great Leipzig firm, in a short speech, explaining the nature of the new enterprise. The library has been established for the benefit of musicians in general, and students in particular. It contains works on the theory and history of music, also ancient, and especially modern music; notably, scores which can only be obtained with difficulty and at great expense. The first year's issue of the "*Jahrbuch der Musikbibliothek Peters*" is edited by Emil Vogel, and gives a detailed account of the volumes, which, at the close of last year, amounted to no less than 10,000, including the complete editions of Palestrina, Bach, Handel, Mozart, Schubert, Mendelssohn, Schumann, &c.; also of modern operas, full scores of Meyerbeer, Wagner, Verdi, Goldmark, Mascagni, Smetana, and Humperdinck. In the library there are, likewise, German, English, French, and Italian musical periodicals. The "*Jahrbuch*" also contains ten hitherto unpublished letters of Schubert, edited by Max Friedlaender, whose enthusiasm for the master is well known. The letters are of considerable interest. The first is addressed to Schubert, Spaun, Mayrhofer, and four more of the composer's Viennese friends, and it is dated September 8, 1818. The composer was writing from Zeléz, the country seat of Count Esterhazy. In 1818 Schubert was engaged as "music-master" to the family. The letter contains an account of the Esterhazy household, in which the portrait of each member, from the master down to the parlour-maid, is drawn with few, but characteristic strokes of the pen. In No. 2, addressed to Joseph von Spaun (December 7, 1822), there are interesting allusions to various compositions. Schubert speaks of his opera "*des Teufels Lustschloss*," which Barbaja, impresario of the Vienna Hofoper, had refused. Schubert, however, was used to disappointments of that kind; he quietly remarks that he will shortly send the score to Dresden (as Weber has written to him a letter of good promise) or to Berlin. How many attempts he made to get the work performed, we know not; but it still awaits a hearing. The third letter is again from Zeléz, but is dated almost six years later than the one mentioned above. Schubert speaks of his longing to return to Vienna in spite of a "star" attraction (*trotz des anziehenden bewussten Sterns*); he, too, like Beethoven, worshipped a Countess—viz., Caroline, second daughter of Count Esterhazy. In Kreissle von Hellborn's "*Life of Franz Schubert*," the official report is given concerning the competitors for the post of deputy *Hof-Capellmeister*, which became vacant in 1823, when Eibler, on Salieri's death, was appointed *Hof-Capellmeister*, is given. Schubert is mentioned, as having a testimonial from Salieri, and as "having composed five Masses, which have been given in several churches." But Friedlaender gives us the letter itself, addressed by Schubert to the Emperor (April 7, 1826), humbly asking to be appointed. The writer mentions therein the Salieri testimonial, the "five Masses"; and he also states "that as composer of vocal and instrumental music, he is not only favourably known in Vienna, but also throughout Germany." Whatever faults Schubert may have had, pride was certainly not one. The other letters are addressed to Nägeli, Breitkopf and Härtel, B. Schott and Co., and all relate to business matters. In letter 7, to Schott and Co., after alluding to works ready for publication, Schubert mentions "three Operas, a Mass and a Symphony, which I only name so that my aims after the highest in art may be known to you."

SIR JOHN STAINER, in his capacity of Inspector of Music in Training Colleges, makes some interesting and entertaining remarks on school songs in his report to the Education Department for 1894. The choice of school songs has always been a difficulty and a tribulation to the ordinary school teacher. On the one hand, he is tempted to the *ad captandum* by the desire for easy and popular display, and his natural wish to amuse and interest the children; and, on the other hand, he is beset by enthusiasts and by H.M. School Inspectors to choose "high class" music. Of late years the development of the use of music at school children's entertainments has been very extensive and has led to a great demand for suitable pieces—a "suitable" piece being, in the first place, one that will "go down" well with the children and the audience, no matter whether it is more than slightly commonplace and lucidly exemplifies the amateur in harmony and construction. Hundreds of school teachers, finding how easy it is to write words and music, provided the quality need not be considered, have turned to make their own school songs. Now we do not mean to say that none of these songs have merit, but we do say that many of them are very poor and unworthy, and that their use has tended, and is tending, to drive out better music from school use. To this feeling in high quarters must be ascribed a recent ukase from the Education Department that the "songs presented should be by recognised composers"; a well-meaning but not fortunately worded direction. It would be very difficult to say specifically who is and who is not included in this dubious category, and at one fell swoop it excludes nearly all national melodies the composers of which are not known. In the midst of this we have now got Sir John Stainer's contribution to the controversy. He recognises the difficulty of the teacher; and while warning him to avoid the choice of music of too advanced a character, recommends him not to pause to consider the nationality of a song or a composer out of regard to a false notion of patriotism. He points out that Germany and France possess many hundreds of melodies admirably adapted for school use, and he adds that while the literature of English song is replete with fine examples, a comparatively small number are suitable for school use, owing to their very extended compass and the difficulty of finding words that must necessarily be substituted for the love songs, hunting songs, drinking songs, sea songs, and those in which political satire is often "couched in unparliamentary language." Another aspect of this difficulty is seen in our article on "New Lights upon Old Tunes" in the present number. Sir John is against the issue of an authorised list. We quite agree with this opinion. Even on the low ground that such a list would either have to include existing copyrights, and thus favour monopoly, or that it would have to avoid copyright pieces and greatly limit its usefulness, it would be open to objection.

A WELL-KNOWN musician, who asks us not to publish his name, writes to propose the formation of a "Society for the Protection of Musical Compositions." He thus gives some reasons which have prompted his suggestion: "At a performance of one of Beethoven's Concertos (instrument and player shall be nameless), the *tempo rubato* was indulged in to such an extent that groups of four even semiquavers were continually played as a quaver followed by a triplet of semiquavers. In the pathetic phrase 'Oh! that I knew where I might find Him!' ('Elijah'), there is a crotchet rest which, rightly

regarded, should produce almost the effect of a sigh on the word 'Oh!'; but it will scarcely be believed that an eminent tenor held on the initial note of the bar and carried it on to the next, entirely ignoring the rest which Mendelssohn had purposely, and with good intent, inserted. These are very bad examples for young performers and students, who think they may do such things because Madame Rubato and Mr. So-and-so set the example. That branch of the Society which would have to look after editors (Woe unto some of them!) would find a fine field for their operations. Many instances could be given of tinkering; but one, which recently came under my notice, will suffice. In Mendelssohn's pianoforte piece, 'The Rivulet' (Op. 16), there is a bar of five crotchets, intentionally written, 'for better, for worse,' by the composer. Some of the editors look upon this as a 'just cause and impediment' to the natural flow of the piece, and they coolly (rivulet like) strike out the four semiquavers forming the extra beat, and thereby reduce the bar to the regulation four crotchets. This is bad and impudent enough; but there is a still worse tinkering. A certain editor seems to have gone to work in this fashion: 'Here,' says he, 'is a bar of five crotchets, there a bar of four. Happy thought! Five and four are nine! Three into nine will go three times, and—nothing over! Still happier thought! I'll put these two bars together, add a bar line, and insert a $\frac{3}{4}$ signature for three bars. And this is what he *actually does*, without any word of explanation, still less of apology! The rhythm of the piece is, of course, destroyed at this point, and students are led to think that Mendelssohn really wrote it in this particular form. Is it not time that something should be done?"

STRANGE things are done and written in the name of science. Thus we read how a statistician has recently been devoting his energies to an attempt to establish a connection between baldness and different professions. The result of these capillary investigations has been to show that musicians are better thatched than the members of any other of the liberal professions. According to his figures, only one out of a hundred composers is bald, whereas in the ranks of the honourable corporation of the goosequill, no fewer than eleven per cent. are alleged to be afflicted with denudation of the cranial surface. The accuracy of these figures can hardly be accepted with implicit trust by English readers, in view of the fact that at least three of our most successful composers form striking exceptions to the rule formulated above. We all know, again, the famous degrees of comparison recently quoted by an eminent statesman: lies, d—d lies, and statistics. But even if we make all deductions for the shortcomings of the pseudo-scientific investigator, the superior shagginess of musicians—especially instrumental musicians—as compared with other sections of the community is a matter of too common notoriety to admit of question. Fiddlers and pianists are the despair of the hairdresser. They seldom or never subscribe to toilet clubs, conscientiously avoid the abhorred shears, and have no need for lotions and washes. Now if our statistical professor, instead of merely stating improbable percentages, had set himself to discover what are the essentially hair-producing conditions of the musical calling, he would have commanded the respectful attention of at least all the barbers in the civilised world. For our own part, we cannot help thinking that the disregard for conventional head-gear exhibited by nearly all musicians has a good deal to say to it. It is the rarest thing to see a

virtuoso in a tall or hard hat, and it is well known that tall and hard hats are perhaps more than anything else conducive to baldness.

One may sometimes learn something even from the misstatements to be found in out-of-date musical histories, especially when one takes the trouble to verify dubious points. The following may serve as an example. Some fifty or more years ago George Hogarth, formerly musical critic of the *Daily News*, secretary to the Philharmonic Society, author of a history of that Society from its foundation in 1813 to its fiftieth year (1862), and of other works, published a "Life of Beethoven," based for the most part on the "Biographische Notizen über Ludwig van Beethoven," by F. G. Wegeler and Ferdinand Ries. It made its appearance in the first and second numbers of the *Polytechnic Journal*, and was subsequently reprinted in a separate form by Messrs. R. Cocks and Co. In its course, *inter alia*, we come across the following egregiously absurd and incorrect statement. Hogarth writes:—

It is to an enterprising publisher that we are indebted for the appearance of various posthumous compositions of Beethoven, particularly certain Quartets which have been lately attempted at some of the London Concerts, to the admiration of a number of our *dilettanti* (though the majority, we believe, found them incomprehensible); but which are now understood in Germany, by those best acquainted with the subject, to have been manufactured from scraps and fragments found in Beethoven's portfolios, and never intended by him to see the light.

It has not required much research to enable us to controvert this misstatement of Hogarth's, and lest others may be misled by him it seems worth the doing. Who was the "enterprising publisher" that he thus gratuitously libelled it is impossible to say. As a matter of fact, Beethoven's last four Quartets were originally issued by three different publishers—viz., Schott (two), Haslinger, and Schlesinger. All four were composed during the years 1824-26, and were performed in public during Beethoven's lifetime. Op. 127, in E flat, was published in 1826; Op. 130, in B flat, Op. 131, in C sharp minor, which was ready for the press in October, 1826; and Op. 132, in A minor, appeared shortly after Beethoven's death in 1827. We should greatly like to know the name of the clever individual who, according to Hogarth, "manufactured these incomparable Quartets from scraps and fragments found in Beethoven's portfolios." The accomplishment of such an impossible task would surely immortalise him!

RICHARD WAGNER recently formed the subject of a hot debate among the professors at the Paris Sorbonne, on the occasion of a certain M. Rolland presenting himself for a Doctor's degree. The custom there is for the candidate to deliver an address on some interesting and important subject, which is subsequently discussed by the professors. In the present instance M. Rolland chose for his theme the origin of Opera and its connection with Tragedy. He concluded his discourse by warmly eulogising Wagner's music-drama. In reply, M. Larroumet, Professor of French Literature, retorted by declaring that, in his opinion, Wagner the Poet was far inferior to Wagner the Musician; that Wagner was verbose and often obscure; and that he therefore preferred listening to excerpts from Wagner's works in the concert-room to sitting out his complete dramas at the opera. Thereupon M. Séailles, Professor of Philosophy and Renan's

biographer, defended Wagner against these reproaches, alleging that there was an absolute congruence between Wagner the Poet and Wagner the Musician, on the ground that Wagner the Poet had discovered a style of poetic material which was eminently suited to the development both of singing and orchestration. M. Lemmonies, Professor of Art-history, supported M. Séailles, and declared himself in favour of Wagner's scheme for the reformation of opera. At the same time, he could not help looking forward to a style of music-drama which, differing from Wagner's, would be more in accordance with French taste. From this, he maintained, the present day librettists are far removed, and asserted that the inferiority of modern French opera is principally due to the incapacity of the librettists, who seem absolutely ignorant of what is required of them. There is doubtless truth in this last asseveration, but as to the Wagner question, "Who is to decide when doctors disagree?"

THE members of the committee of the Welsh National Eisteddfod are to be congratulated upon the distinct success of this year's meeting, which was held for the first time at Llanelly and was concluded on the 2nd ult. They have introduced many desirable reforms which seem to have given widespread satisfaction, and the musical adjudicators have felt themselves justified in giving much high praise to many of the performances. Sir Joseph Barnby, in delivering, on the last day of the Festival, his adjudication of the male-voice competition for choirs of sixty to eighty voices, said:—

Not being a Welshman, it is impossible for me to convey in cold English the effect made upon me by the music that I have heard during the past four days; but if there has been one moment more electrical than another it was when I heard the audience sing, and next to that I would place the singing that you have just been listening to. Why is it not more widely known? I have hitherto understood that the Germans had what I may call the copyright in male-voice singing, but I have never heard any male-voice singing abroad, nor anywhere else, to come within easy distance of the Welsh. It is not that one choir has done so much better than another, for really the four choirs are of the finest possible description; but it is, I suppose, that even in the very highest point one could reach in music there is a higher point still, and that has been just the case in the singing this afternoon. The singing of the winning choir is the finest I have ever heard in my life.

Such words from so experienced a musician in this branch of the art are high praise indeed, and they will doubtless be long remembered by the choral competitors on this occasion. Sir Joseph found also much to commend in the playing of the Pontypridd string quartet party, and all musicians will echo his hope that "it was the beginning of good things for Wales" in the matter of orchestral playing, for the foundation of love and appreciation of the highest paths of music must be laid in the home.

In this irreverent age any sign of deference is to be welcomed, and the placard abundantly exhibited at the Promenade Concerts at the Queen's Hall, requesting "silence during the performance of vocal pieces," is to be noted with gratitude. It would, however, have been more acceptable and fulfilled a more practical purpose had it requested the silence of the audience during the performance of *instrumental* pieces. The most inveterate talker stops, at least for a time, when any one begins to sing, not from any regard to the music, but simply because he, and may we say, or she, has been taught in early

youth that it is rude to talk while anyone is speaking. The fact that the instrumentalist is speaking, or should be, through the medium of his instrument, is never dreamt of by the music-talker. To such an one music is merely a series of rhythmic sounds which have an awkward knack of suddenly becoming soft at undesirable moments. As a matter of fact, silence is more necessary for the due appreciation of instrumental than vocal music. The vocalist has the assistance of a commonly understood language to convey his meaning to the audience; the instrumentalist has only vibrations produced from wood and metal. He has a far more difficult task, and, for due appreciation of his efforts, requires a far more musically-cultured audience. Doubtless this is one reason why so much talking is heard during the performance of instrumental music.

By way of a pendant to the strange story of Mozart's skull which went the rounds of the German papers a year or so back, the *Secolo* gives us a not less curious or circumstantial account of the fortunes of Donizetti's headpiece. It appears that after Donizetti's death his medical attendants made an autopsy of his remains, and, conformably to their anticipations, discovered some serious lesions in the brain of the deceased composer. The brain was also of unusual weight, and indicated, in their opinion, an abnormal development of the musical and imaginative faculties. On these grounds one of the doctors was consumed with an irresistible desire to become possessed of at least part of so interesting an anatomical specimen, and accordingly, while his colleagues were not looking, slipped the cerebellum into his hat and carried off the trophy to his own house. There he kept it till his death, after which it fell into the hands of his nephew, who, unaware of its history, had it mounted as a table ornament. In some way or other—the details are not given—the municipality of Bergamo, where Donizetti was born and died, became acquainted with the story, and after instituting inquiries, recovered the missing skull in 1874. It is now, according to the *Secolo*, preserved in a library in Rome. The moral of this rather gruesome anecdote would seem to be that it is much safer to be a plain person than a man of genius, once the breath is out of one's body. The words of Shakespeare's epitaph are fully justified by the excesses of the anatomical enthusiast.

THE burning question of subsidising musical performances has met with a most satisfactory solution at Bridlington, a small seaside town on the Yorkshire coast. Bridlington has no chance of making a musical festival "pay its way"; the town is too small and the district too thinly populated. But, by the well directed liberality of a neighbouring amateur, the local musical society has been able to give a festival—an account of it appeared in THE MUSICAL TIMES of June last—and to prepare a balance-sheet which is made to balance by means of the significant item, "Deficit paid by Mr. Bosville . . . £93 10s. 6d." Many wealthy amateurs would do well to follow the example of Mr. Bosville's judicious generosity, though but few could be found able to imitate him in all respects. For not only does he cook the accounts in this amiable fashion, but he teaches the chorus, conducts the performances, and houses a considerable proportion of the performers. It is even whispered that, with truly Yorkshire caution, he included a local critic in his house-party, but we do not doubt that, if this were so, the liberty of the press would be vindicated by criticisms of exceptional virulence.

In the matter of disparity of remuneration, the musical profession probably shows as wide contrasts as any other calling. There is the tenor who gets (or who is said to get) £20,000 for thirty performances, and, at the other end of the scale, the pianoforte teacher with a tariff of sixpence an hour. According to a foreign contemporary there is a shop in Rome in the front of which is exhibited a placard to the following effect: "Any purchaser of more than ten francs worth of goods is entitled to two free pianoforte lessons from Professor —." In Germany, according to the German papers, the female singers just now are worse off than any other members of the musical profession. The market is overstocked and the salaries are exceedingly low. For example, it is stated that on an average not more than eight female singers are engaged every year at each of the seventy lyric theatres in Germany, and that at least thirty candidates with diplomas from the various Conservatoriums present themselves for each vacant place. As a rule, the new-comers are paid at the rate of about £6 per month, the management reserving the right to cancel the engagement in case of the singer's incompetence, while few of the leading ladies, excepting a few stars, get more than £25 a month. The condition of concert-singers is even worse. In these circumstances one is not surprised to learn that a good many artists of real talent, who might have achieved some reputation on the operatic boards, prefer to sacrifice their artistic aspirations for the certainty of a living wage which is offered them at a *café-chantant*.

FACTS, RUMOURS, AND REMARKS.

THE Festival of the Three Choirs being close at hand, it is timely to mention the issue of an important record connected with that venerable institution. First to act as historiographer of the Three Choir meetings was the Rev. Daniel Lysons, M.A., after whom the tale was brought down to 1864, by Mr. John Amott, organist of Gloucester Cathedral. The edition of Lysons is now very rare, while that of Amott can by no means easily be procured. Under these circumstances the need for a third edition, continuing the record to the present time, was obvious, and precisely the right men undertook to supply it. As a Gloucester organist re-edited and made additions to Lysons, so another Gloucester organist, Mr. C. Lee Williams, has re-edited and made additions to both his predecessors, with the assistance of Mr. H. Godwin Chance, M.A., whose capacity, both as a scholar and a practical man, could hardly be improved upon. The result is a handsome volume of 343 pages, enriched with views of the Cathedrals wherein the music meetings are held, and with thirty photogravure portraits of conductors, artists, and others who have been prominently connected with the Festivals. Most of these are our own contemporaries, but a few represent departed worthies, enabling us to see what kind of men, in outward seeming, were Dr. S. S. Wesley, Townshend Smith, Daniel Lysons, and William Mutlow, a Gloucester organist of repute in his day.

THE literary part of the book has been edited and written with all needful attention to the completeness of the record. This was the main object to be achieved, and the editors subjected the statements of Lysons and Amott to close supervision, correcting where needful, and excising where the matter was manifestly superfluous. In the division which represents their own authorship, Messrs. Williams and Chance have studied the continuity of the work by

following the lines of their predecessors and, while not avoiding expressions of opinion, by keeping mainly to matters of fact. All the statements made may be trusted, and here, therefore, we have an eminently valuable source of information, not only with regard to the music meetings, but with reference to the artists of 150 years, the music they sang, their entrance upon and exit from the stage of the Festivals; the appearance of new works in the programmes and their disappearance, with much other that the musical student is likely to find useful. In this respect, and considering over what a space of time the history extends, the volume is unique. I may add that exploration of its pages is aided by a copious index. There should be a large demand for the work, which is published by Messrs. Chance and Bland, Gloucester.

ONE is not surprised to hear that the New Woman has given her name to a March, of which a German-American named Liesegang is the composer. I gather from the Chicago *Indicator* that the principal theme is charmingly melodious, and may be taken by the New Woman as a compliment, however misleading. But what will she say about the *Finale*, concerning which I read: "Mr. Liesegang takes a good deal of stock in the assertive qualities of the *fin de siècle* woman, and with a humorous intent closes his March in a way that unmistakably shows how assertive the female in question is. The effect is secured by three trombones standing up with faces to the audience and blaring out the last half-dozen bars of the score with might and main. When the encore is demanded, as it is always sure to be, three cornet players stand up and nobly aid the trombonists to force the New Woman into the ears of the audience." This may be very funny, but I quite expect to hear by next mail that Mr. Liesegang has received a deputation of New Women and that there is not much of him left.

I HAVE long anticipated a time when teachers of music will not only give lessons for nothing, but pay pupils for receiving them. An approximation to this state of things is indicated by an advertisement in a Birmingham paper: "Violin taught at 6d. per lesson; bun and a glass of milk included." I quite expect that some correspondent will enable me to show, next month, how another teacher has "gone one better"—perhaps offered to send a brougham for the pupil.

IF any doubt existed in the councils of the Leeds Festival as to the acceptableness of "The Messiah," which has a place in the programme for the first time since 1883, it is now dispelled. I hear, on good authority, that Handel's masterpiece is drawing immensely, and assured of an overflowing audience. At Gloucester, too, the old favourites are an easy first in public appreciation, the plans for "The Messiah" and "Elijah" filling rapidly.

THE query "Who was Rosetti?" which appeared in last month's "From my Study," has been answered by several correspondents, who were good enough to look the matter up. It appears that there were two musicians of the name. One, Antonio Rosetti, was born at Milan about 1744. He became an able performer upon the double-bass, and was held in esteem both as composer and orchestral leader. He published many works in the style of

Haydn. The date of his death remains obscure. Francisco Antonio Rosetti, a contemporary of the preceding, is described as a Bohemian composer. He wrote an oratorio, "Der Sterbende," and, in 1750, had a second oratorio, "Jesus in Gethsemane," performed in the Royal Chapel, Berlin, by order of the then Prussian King. He composed a Requiem for the funeral of Mozart, and produced it in Prague. His death took place in 1792.

FOLLOWING is an extract from a letter which recently appeared in the *Daily Chronicle*:—

I am very much interested in Thomas Britton to whom you refer in your review on Tuesday of Mr. Edwards's "Musical Haunts in London." Britton was not only a musical man, but a great book collector. His library was sold by Ballard, either in 1704 or 1714—I have mislaid the exact reference. Your musical and other readers may be interested in knowing that a portrait of him will appear in "The Bookhunter in London" (page 172). At one time he was regarded as a man with a history, and a good many stories got into circulation respecting his career, but there was no truth in them.

It is said of wolves that when one of their number comes to grief in any way the others turn upon and rend him. It is said, also, that an affinity in this respect exists between wolves and musical journalists! The other day, a Chicago critic announced the arrival from Europe of Joseffy, the Hungarian pianist, and not only spelt the name wrongly, but stated that his last previous visit took place fourteen years ago. Joseffy has been a resident in the United States a very long time and has his home in New York. The mistake, therefore, was a bad one, and readers who knew better gently smiled at it. But the writer's colleagues howled with unnecessary indignation, and now the critics of the critics are saying, "We told you so."

MANY readers of THE MUSICAL TIMES will regret to learn that Mr. Lewis Thomas has been very seriously ill. His condition is now, I am happy to say, much improved, though cause for anxiety still remains. All who remember his services as a concert-singer, as well as all acquainted with his more recent labours as a musical journalist, must hope for him a complete recovery. How thoroughly his many personal friends do this need not be stated.

THE little hill village of Amberley, Gloucestershire, is becoming favoured of musical folk. The other day I met there Mr. Alfred Gibson and Mr. Henry Bird. Their talk was not concerning the Popular Concerts.

PEACEFUL sleep to Dr. Done. I had known him for thirty years, all that time occupying a position with regard to him which on certain occasions was difficult and delicate. But his cordiality never varied. He recognised duty honestly discharged, however imperfectly, and his invincible amiability did all that was further required for unbroken friendliness. Every man who knew him laments that he, in the fulness of years and completeness of honour, has passed away.

THE New York *Tribune* declares that the "wobble" is especially out of place in Wagner's music. *Freund's Musical Weekly* professes incapacity to see "why a wobble should be more out of place in Wagner's music than in any other." The matter might be developed into a very pretty quarrel.

I HAVE just read that Jean de Reszke's Carlsbad physician "shipped him off to Poland." Shakespeare was right after all, and Bohemia has a sea coast.

THE *Chicago Indicator* has some excellent and timely remarks upon the impatience of musical pupils. I extract a paragraph for such foolish young people to ponder over:—

You may have the finest piano that money can buy; you may have the talent of Paderewski; you may have the greatest teacher; but of what avail are all these things if one thing is lacking unto you, and that is earnestness? Earnestness is the key-note of success. If you have not the capacity for real, genuine, earnest work, and if your surroundings will not enable you to do such work, the best that you can do is to close the lid of your piano, keep flowers and bric-a-brac upon it, and then shall it be a thing of beauty and a joy for ever; then shall your neighbours rise up and call you blessed; then shall the American girl and her piano be a national affliction no longer.

EMPEROR WILLIAM is said to be taking lessons on the flute. Well, that is harmless, at any rate, and possibly soothing.

THE grand old man among pianists is Chevalier de Kontski, who, though eighty years of age, is giving successful Concerts in Japan, where he shows himself "still youthful in soul and as full of sunshine as an acre of iris." Amateurs of long standing in this country can hardly have forgotten De Kontski or his popular show-piece called, if I rightly remember, the "Awaking of the Lion." He was then thought to be an extravagant artist: at present he ranks among the comparatively sedate.

JOSEPH BENNETT.

ROYAL OPERA, COVENT GARDEN.

THE opera season closed, on July 29, with an "extra" performance of "Romeo et Juliette," given before a crowded and brilliant audience that included the Prince and Princess of Wales and other members of the Royal Family. During the evening Sir Augustus Harris came on the stage, and, in presence of the whole company, asked Madame Melba to present a handsome *bâton* to Signor Mancinelli in recognition of his indefatigable efforts during this and the previous seasons. A similar gift was bestowed on Signor Beviniani, but this presentation was made in private. Mr. Neil Forsyth, Sir Augustus Harris's assistant-manager, was entertained at supper on the previous Saturday by the musical critics. Mr. Hermann Klein presided, and, on behalf of his colleagues, presented Mr. Forsyth with a gold cigarette case, as a token of their appreciation of his courtesy in the fulfilment of duties that often required the exercise of a maximum of tact. The guests included M. Maurel, who was so kind as to sing several times during the evening. He was accompanied by Mr. Landon Ronald. The opera season thus pleasantly brought to an end has, we are glad to hear, been one of the most successful under the present management. As only one new work was produced—Mr. Cowen's "Harold"—students of the conditions under which opera may hope to prosper are compelled to draw inferences not altogether favourable to the progress of art, in so far at least as this means the encouragement of operatic composition.

QUEEN'S HALL PROMENADE CONCERTS.

It is customary for superior people to sneer at Promenade Concerts as having no beneficial influence on musical art, but if these worthy folk would study the musical history of London with an unbiased mind they would alter their opinions. In the days of Alfred Mellon and his immediate successors it was impossible for amateurs of scanty means to hear a symphony or a concerto except at entertainments of this description. True, some caterers of late years have

deemed it well to consult the tastes of the vulgar, and have reaped a deserved reward in failure. But Mr. Robert Newman, the admirable manager of the Queen's Hall, is rightly of opinion that a large section of the public is prepared to accept something better than the "British Army" Quadrille or the "See-Saw" Waltz. The palatial establishment in Langham Place is thoroughly well adapted for the purpose to which it is being put at present, and the special decorations, consisting of towering palms at the sides and back of the orchestra, and a cool fountain surrounded by huge blocks of ice in the centre of the promenade, together with the general arrangements for the comfort of visitors, testify at once to the astuteness and the good taste of the management. We, however, are more intimately concerned with the programme and the manner of performance. On the opening night, the 10th ult., the conditions were not altogether satisfactory. The adoption of the French pitch in the Queen's Hall should meet with the warm approval of all right-thinking musicians, but it is quite likely that it disconcerted some members of the orchestra at first. Then it was generally felt that the strings were somewhat feeble, and they have since been reinforced, greatly to the enhancement of the effect. In Mr. Henry J. Wood a highly intelligent and experienced conductor has been secured, and he now has his forces well under control. Although conductors are said to be born, not made, occasion is an important factor in their development. These Concerts have proved to be Mr. Wood's opportunity, and have served to show that he possesses exceptional abilities. Among the pieces in the first programme were Wagner's Overture to "Rienzi," Liszt's fourth Hungarian Rhapsody, and some interesting and curious chromatic Waltzes by Cyril Kistler, from his comic opera "Eulenspiegel." The vocalists were Madame Duma, Mrs. Van der Veer Green, Mr. Iver McKay, Mr. Peterkin, and Mr. Ffrangcon Davies.

Music of a somewhat higher class than on other nights has been given so far on Wednesdays, the principal features on the 14th ult. being Beethoven's rarely heard Overture to "King Stephen" and Schubert's "Unfinished" Symphony in B minor. More attractive was the scheme on the following Wednesday, Schubert's "Rosamunde" Overture, excerpts from the second and third acts of "Lohengrin," and Mendelssohn's "Italian" Symphony being capitally interpreted. Two interesting pieces were marked "first time in England"—one was a melodious and voluptuous meditation from Massenet's opera "Thaïs," and the other Rimsky-Korsakoff's Overture to an opera, "La Nuit de Mai," a work noteworthy for the strongly marked, rugged rhythm almost invariably found in Muscovite music. Analytical and historical notes are contributed to the programmes by Mr. Edgar F. Jacques.

SIR JOHN STAINER'S REPORT ON MUSIC IN ENGLISH AND WELSH TRAINING COLLEGES.

SIR JOHN STAINER's report to the Education Department on music in English and Welsh Training Colleges in 1894 has just been issued. The following are extracts (the full text will be found in *The School Music Review* for September):—

"We have always considered the proper rendering of a song an important portion of our examination, as giving us an opportunity of discovering the presence of taste and feeling in the singer, qualities not, of course, to be found out by the various technical tests to which each student is put. For many years there has been a steady improvement, not only in the class of songs sung to us, but also in the manner in which the songs are rendered.

"The culture of the higher musical sentiment must inevitably leave its mark on the character and the rendering of music chosen by students for use in elementary schools when they become teachers.

"There can be no doubt that the selection of proper music for school use is a task of considerable difficulty. Until recently the supply was more or less limited, and certainly much of it was of an inferior quality; teachers were almost forced to teach a good deal of very poor music set to equally poor words. . . . But there is now no lack of supply of good and suitable music for schools, a large

literature of such songs has lately come into existence, and it is becoming daily more extensive. It is clearly, then, the duty of teachers to pay special attention to this subject.

"There is, of course, the possible danger that in making an effort to improve the type of school songs, our teachers may select music of a too advanced character.

"In making choice of school songs a teacher should not pause to consider the nationality of the song or its composer; both Germany and France possess many hundreds of simple and beautiful tunes admirably adapted to school use, and it would be the most foolish of the many existing false notions of patriotism to exclude such songs or even to use them sparingly.

"Though the literature of English national songs is remarkably extensive and replete with fine examples, a close study of them proves that comparatively only a small number are suitable for school use. This arises from various causes, of which only a few need be stated. It is well known to teachers that school songs should not have a very extended compass. When a large number of children are singing together there must necessarily be among them many who cannot sing very high and many also who cannot sing very low. It is most important that the voices of such children should not be "strained" in either direction; songs of a medium compass are therefore a necessity. But, unfortunately, it is one of the characteristics of many of our old English songs that their range is often excessive, very commonly an octave and four notes, frequently a twelfth, and I have noted a large number which actually extend to a compass of thirteen notes.

"But even if old songs of a suitable vocal compass are selected, we still have to face the difficulty of finding new sets of words for the old tunes, new linings for these cherished old garments, owing to the fact that so many are aimed at political events of their period, events of which an ordinary school child has now no knowledge and in which he can take no interest, and, also, because their keen and often clever satire is couched in the most unparliamentary language.

"A large and very beautiful group of our songs were merely vehicles for the interchange of (the usual) compliments between the everlasting Phillis and Damon or Chloe and Corydon. But many of these have been revived in a form suitable to children. A vast number of our national songs are devoted to the subject of hunting. It is not quite in my province to give an opinion on this matter, but I should think that fox hunting is not a subject on which it is advisable to concentrate children's thoughts, even if the methods of the sport had remained unchanged. But they have changed: I am no sportsman myself, but I am not aware that hunting men are now roused out of bed at daybreak by the blowing of horns under their windows or that they return after an enjoyable run to sit down to dinner at twelve o'clock. With regard to the drinking songs, of course temperance words might be set to them, as has been done with some of our old English glees, but the result always sounds to me rather incongruous. Even the sea songs have to some extent grown out of date, a large number of terms and the expressions grouped round them, which were familiar to sailors on wooden sailing ships, would be quite unintelligible to a man on board one of our ironclads. I suppose even the well-worn phrase "Hearts of oak" will eventually have to be converted into "Plates of steel."

"But a considerable amount of interest has been lately taken in the preservation of our national songs, and I have no doubt our editors and publishers will bear in mind the needs of our little school children for simple melodies with good straightforward words.

"I do not think it would be wise to issue, from time to time, an authorised list of songs to be used in schools, or even to be prepared for the musical examination of Her Majesty's Inspectors. The inconvenience and the difficulties of such a course are obvious to anyone acquainted with our school system. But if our teachers will give this subject the attention it deserves, and will exercise a wise discretion in the selection of school songs, if they will treasure the old without distrusting the new, the children under their charge will take much more interest in their lessons and derive much more benefit from them."

The detailed reports of the visits of Sir John Stainer

and Mr. W. G. McNaught to the sixty training colleges under Government inspection show that a very high standard of musical execution is often attained, especially in choral performance. Lincoln College, where Mr. E. Dunkerton (one of the lay-clerks of the Cathedral) teaches, heads the list by gaining ninety-nine per cent. of the marks assigned for practical work. Admirable performances are recorded of such difficult works as Wagner's "Holy Supper" (Chester), Schubert's eight-part Psalm, for men's voices, "The Soul of Man" (St. Mark's, Chelsea). In all thirty-four cantatas and oratorios were performed.

THE MARSCHNER CENTENARY.

THE birth centenary of Heinrich Marschner was celebrated last month at the leading German theatres, and at Vienna, by gala performances of his principal operatic works, while especial commemoration of the event is to take place in the course of the present month at his native Zittau. Marschner was one of the chief representatives of German romantic opera, sharing the distinction with Carl Maria von Weber and Spohr. But while the lyrical stage works of the composer of "Jessonda" and of "Faust" have, from intrinsic causes, fallen into almost entire neglect, and have exercised no perceptible influence upon the progress of the art, the contrary has been the case with those of his two brother composers. Weber's "Der Freischütz" appears to be evergreen, and his "Euryanthe" is meeting with far more appreciation to-day than it did during the composer's lifetime, and for many years after. The reason for this partly is, because we recognise in them the germs and the forecast of the important modern development of the "romantic opera" into the music-drama of Richard Wagner. In the same way, though in a minor degree, the operas of Marschner may be said to have influenced this development, and at least his finest and most characteristic work, "Hans Heiling," more and more appreciated by his countrymen of late years, is likely to survive for some generations to come.

The composer was born at Zittau, in Saxony, on August 16, 1795. His predilection for music, which the father encouraged, led him to the study of the art from an early age, and when as a student of the law at Leipzig University he went through a course of instruction with the cantor of St. Thomas's, Schicht, it scarcely needed the persuasive arguments of that worthy musician to convince him that the law was not his vocation. Devoting himself henceforth entirely to his musical studies, he accepted an invitation of Count Thaddeus von Amadée to a prolonged sojourn, in 1817, at the latter's residence in Hungary, where he composed his first opera, "Der Kyffhäuser Berg," and on which occasion also he made the acquaintance of Beethoven, in Vienna. In the following year Marschner sent the newly finished score of his opera, "Heinrich IV. und Aubigné," to C. M. von Weber, in Dresden, through whose benevolent influence the work was produced here in the following year, and well received; a fact which determined him in taking up his residence in the Saxon capital. Here the intercourse with the composer of "Der Freischütz," who encouraged the younger musician in every way, could not fail to produce a profound impression upon the latter, and which has left its distinct mark upon his subsequent productions. The most important of these are "Der Vampyr" (first produced at Leipzig in 1828), in which the demoniac element, after the example set by "Der Freischütz," predominates; "Der Templer und die Jüdin," founded upon Walter Scott's "Ivanhoe" (first brought out in 1820, also at Leipzig), a picturesque and highly dramatic work in part, but suffering from a weak libretto; and finally "Hans Heiling," his masterpiece, a work replete with the glow of romanticism, combining, as it were, the best qualities of the two former works, but which was somewhat coldly received by the critical pens on its first performance in 1833, at Hanover and Berlin. In addition to these still popular operatic works, Marschner has established a claim to the recognition of his countrymen by numerous vocal quartets and songs, many of which have remained favourites with choral societies and private circles.

During his stay at Dresden Marschner had been appointed assistant-capellmeister to Weber and Morlacchi. After the death of the former, in 1826, he became conductor of the Leipzig Stadt-Theater, and in 1831 accepted the first capellmeistership at the Royal Opera in Hanover, from which position he retired in 1859. He died on December 14, 1861, at that town, where a monument was soon after erected to him in front of the theatre which had been for so many years the scene of his artistic activity. To most English amateurs of the present generation, Marschner is but a name. In the earlier part of the century, however, his "Der Vampyr" proved a great attraction, having a run of sixty nights at the English Opera House (Lyceum) in 1829, and being frequently produced for some years afterwards. An intended visit, by invitation, of the composer to this country, for the purpose of conducting some of his works, in 1830, was unfortunately frustrated by the burning down of Covent Garden Theatre.

"THE FROGS" OF ARISTOPHANES AT LEATHERHEAD.

A MOST satisfactory performance of Aristophanes' "Frogs," with Dr. Hubert Parry's music, was given by the boys of St. John's School, Leatherhead, on July 29. The Gymnasium had been turned into a temporary theatre for the occasion, and the audience, numbering about 400, included a good proportion of prominent musicians and critics. A professional orchestra, conducted by Mr. R. R. Terry, rendered the somewhat difficult accompaniments with excellent effect, save in a few instances where a want of rehearsal was apparent. The whole of the rest of the performers were boys of the school, who entered with energy into their work. The chorus especially, with their graceful dancing and spirited singing, were—it is not too much to say—surprisingly good. Of the actors, Mr. L. E. Start, as *Dionysos*, displayed dramatic powers seldom to be found in an amateur. The other parts—especially *Xanthias* (Mr. L. Bevir), *Heracles* and *Æacus* (both undertaken by Mr. G. L. Bradley)—showed careful training, and were played with a vigour and "go" which was exhilarating. The whole performance was remarkable for the ease and smoothness of both acting and singing, and the St. John's boys are to be congratulated on a display of musical ability highly creditable to themselves and to their school. The scenery (designed by one of the masters, Mr. H. B. Wagreen) was appropriate and tasteful. The work of training actors and chorus, and the staging of the entire play, devolved on Mr. R. R. Terry, who has every reason to be satisfied with the result of his efforts.

REVIEWS.

Borodin and Liszt. By Alfred Häbets. Translated, with a Preface, by Rosa Newmarch.

[Digby, Long and Co.]

THERE are so few English books from which music-lovers can gain acquaintance with Russian composers and their works, that this volume is very welcome. It is somewhat sketchy in character, and omits much that would be of interest to the musician; but as an introduction to modern Russian musical art the book has distinct value. Most readers will be chiefly attracted by the preface, which gives a brief but fairly comprehensive history of the rise of the new Russian school. The information is largely drawn from Cui's "La Musique en Russie," who, with Balakireff, may be regarded as having laid the foundations of contemporary Russian music. The principles formulated by these composers, the chief characteristics of their compositions and those of their fellow-workers, Rimsky-Korsakoff, Moussorgsky, Borodin, and others, are briefly described, and an interesting picture drawn of the peculiar conditions under which these composers laboured. So small has been the market for musical productions in Russia, that only men possessing private means could devote their lives exclusively to the art. Thus Cui was a general in the Army, Rimsky-Korsakoff started life in the Navy, and Borodin became a celebrated professor of

chemistry. The sketch of Borodin's life is brightly written, and contains interesting references to his principal works. For the benefit of the many amateurs to whom it is to be feared even the name of Borodin is scarcely known, it may be mentioned that these works comprise an opera in four acts, entitled "Prince Igor," two Symphonies (respectively in E flat and B minor), a symphonic sketch, "Dans les Steppes de l'Asie Centrale," two quartets, and several pieces of smaller dimensions but great artistic value. In his letters occur many amusing passages relating to the difficulties under which he laboured as a composer. In a letter dated June 10, 1876, he writes: "One needs time to concentrate oneself, to get into the right key, otherwise the creation of a sustained work is impossible. For this I have only a part of the summer at my disposal. In the winter I can only compose when I am ill and have to give up my lectures and my laboratory. So, my friends, reversing the usual custom, never say to me 'I hope you are well,' but 'I hope you are ill.' At Christmas I had influenza and could not go to the laboratory. I stayed at home and wrote the Thanksgiving Chorus in the last act of 'Igor.'" In another letter he writes: "In fact, when I am tied to the house with some indisposition, unable to devote myself to my ordinary work, when my head is splitting, my eyes running, and I have to blow my nose every minute, then I give myself up to composing." From this it must be admitted that Borodin, in the pursuit of his art, struggled against difficulties of no mean order. The letters to his wife in 1877, concerning his interviews with Liszt at Weimar, contain many passages which draw graphic pictures of the conditions under which Liszt was living at that time. The pictures are not always flattering to the Master, and although Borodin acknowledged the extraordinary personal influence of the Abbé, he seems to have been doubtful of its healthiness, since in one letter, referring to his reception at Weimar, he says: "Already it is all fading like a dream. One might compare it to the scene of the Venusberg in 'Tannhäuser' with Liszt in the part of *Venus*. As yet, I remain under the spell."

Novello's Part-Song Book. Nos. 727-737.

[Novello, Ewer and Co.]

IN nearly all districts of the United Kingdom choral concerts are now suspended, but they will be resumed in the autumn, and meanwhile the publication of part-music continues in scarcely diminished volume. The first of the above-mentioned series is by B. Luard Selby, and has the uninviting title of "The Hag," the words being from the pen of H. Herrick. It is a vigorous and picturesque composition, with a very effective accompaniment. No. 728, "Stay, sweet day," by George Garrett, is much simpler, but within four pages of music the tempo is changed several times, after the manner of some eighteenth century anthem and service writers. Shakespeare's lines, "Who is Sylvia?" have been set many times, and the latest version, by Edward German (No. 729), may rank among the best of those written for voices in harmony. Without being difficult it is very expressive, and would be more effective without than with accompaniment. No. 730, "The Shepherd's Waking," by Eaton Faning, is a setting of lines from John Attey's "First Book of Airs," 1622. The sensuous words have been appropriately set, and the part-song is an artistic mingling of the musical seventeenth and the nineteenth century styles of part-song composition. Everybody knows Herrick's verses "Cherry ripe," and the setting, by S. P. Waddington, in six-voice parts (No. 731), is bright and full of musicianly touches. It is wisely stated that the pianoforte accompaniment is for practice only. In No. 732, "Mary Morison," by George H. Ely, Robert Burns's well-known lines have received quiet musical illustration, not remarkable in any way, but generally pleasing. No. 733 is a so-called "Villotta" by Baldassare Donato (1550), a hymn-like little piece with Italian words. We next come to another example of sixteenth century Italian music, "Chi la Gagliarda" (by the same composer), edited by Barclay Squire (No. 734). It is a characteristic specimen of the time, and might rank with Festa's still popular "Down in a flowery vale," "Soft, soft wind," words by Kingsley, from "The Water-Babies,"

music by J. R. Deer, No. 735, is a very tasteful part-song, somewhat Spohr-like in its harmonic progressions, but not by any means difficult. No. 736, words from Robert Jones's "First Book of Songs and Airs" (1601), music by F. Cunningham Woods, "Lie down, poor heart," could not possibly pass for a composition of the Elizabethan period, for some of the harmonies are distinctly of the present century; but the music is suitably plaintive in feeling and quite easy. Yet one more Elizabethan part-song. No. 737 is "How sweet the moonlight sleeps," being an illustration, by D. Emlen Evans, of Shakespeare's familiar lines. Here there is no attempt at imitating archaic phraseology, the little piece being written in a flowing style and in its melodic and harmonic progressions being suggestive of Mendelssohn and Spohr.

Berthold Damcke, Etude biographique et musicale.

[Paris: Alphonse Lemerre.]

In this admirably printed volume we read of a musician of whom little is known in England, excepting that he was an intense admirer of Berlioz, and also one of the French master's most intimate friends. In Part 1 the story of his life is told; but, as is mostly the case with musicians, it has little of general interest. Like Berlioz, having "fixé son but au dessus du médiocre," Damcke found the art of living by no means easy. The writer of the book, Prince Alexandre Bibesco, is no great admirer of Mendelssohn, either as man or artist; in one place, referring to that composer's dislike to "Robert le Diable," he remarks that the latter work "surviva longtemps aux pauvretés esthétiques du jeune Bartholdy." There are interesting pictures of Berlioz, and of other illustrious musicians who took part in the *soirées intimes* of the Rue Mansart, evidently drawn from life. Part 2 deals with Damcke's music. As a composer he was not prolific; and, so far as we can read between the lines, his works, excellent in their way, show signs of study rather than inspiration. Part 3 is devoted to the artist as a critic, and our writer places him in the first rank of "critiques-compositeurs." Two extracts, by way of specimen, are given from the *Journal de Saint-Petersbourg*, to which Damcke was a frequent contributor. In the one Rubinstein as a composer is discussed, and the judgments expressed are sound; the other contains Damcke's musical *credo*—viz., that *la beauté idéale* should be the aim of all composers. The remark is true enough: and yet of little practical use so long as musicians are not agreed as to what is, and what is not beautiful. Damcke sums up Wagner thus:—"Convictions factices, contradictions perpétuelles, infatuation de jongleur mal satisfaite: c'est là le vrai fond de Richard Wagner"; though, it should be added, that he regarded the master's musical organisation as "de premier ordre." Damcke's ardent friendship for Berlioz will account, to some extent, for his hostility to Wagner.

First Steps at the Pianoforte. By Francesco Berger.

[Novello, Ewer and Co.].

MR. FRANCESCO BERGER has prepared an excellent book for little folks, which has the special merit of teaching by visual associations. The value of learning by objective perception cannot be over-estimated. It is nature's method, and with children it is of paramount importance. Mr. Berger's book is distinctly the best introduction to the pianoforte and the Staff Notation at present extant, and if its methods and rules are faithfully followed it cannot fail to produce satisfactory results. Mr. Berger teaches the treble and bass staves separately, building up each line by line, the treble being taken first. The hands are treated in similar manner; the right hand, and subsequently the left, and finally both simultaneously, being used in progressions occurring in the upper part of the instrument. The study of the bass clef is delayed until some progress has been made in the time value of notes and even time signatures. This method has much that is commendable, and doubtless it has been well tested by Mr. Berger's experience as a teacher. It certainly has the merit of lending itself to clear mental classification, a desirable feature in all studies.

The Human Voice: its Mechanism and Phenomena. By Anatole Piltan. [Robert Cocks and Co.]

MR. PILTAN's book has a scientific value which demands specific notice. This gentleman, with the laudable aim of reducing the respiratory movements of vocalists to scientific exactitude, has devised an apparatus which records, in the shape of a series of sympathetic curves on a revolving cylinder, the movements of the inspiratory and expiratory muscles and the pressure of air in various parts of the throat and head. With the zeal of an enthusiast the author has, by this means, tabulated every action in which the lungs take part from the groan to the sneeze. Broadly speaking, Mr. Piltan's deductions may be said to confirm what has been so ably shown in Dr. Joal's valuable book "On Respiration in Singing"—namely, that the best results are to be obtained from expansion of the lower part of the chest according to what is known as the costal method. Mr. Piltan, however, pursues his theory of the control of the breath being the source of all good vocal tone to the extent of throwing doubt upon the commonly accepted theory of the vibratory action of the vocal cords. He says: "The vocal cords must only be taken into account because they impede and, at the same time, regulate the air. Besides, it is not necessary that the vocal cords, which are stiffened by contraction, should vibrate like the reed of an organ pipe; we can see that there are many other ways of producing tone, and even though the vibratory reed determines the pitch, it is not the tongue or reed which is the sonorous element in any case—it is the air." The true theory of the action of the vocal cords is, however, of little moment to the singer, for, apart from the movement of approximation, they are not under his immediate control. The diagrams of the vocal shake would seem to show that the true shake is not the result of the rapid and direct alternation of two notes, but "a kind of beat resulting from the emission of two distinct shades of vowels for the two notes which constitute the shake." As this discovery seems to have been the result of observation, and as Mr. Piltan says, "I always get satisfactory results with this teaching," the matter will doubtless occupy the attention of many teachers. Mr. Piltan would have been wiser had he left the matter of "pronunciation for English singers" alone. The vocalist who for "totter he will not" sang "tawter he weal naught" in any English concert-room would give rise to "audible smiles." Some compromise in the pronunciation of the vowels may be tolerated when they occur in positions of exceptional difficulty, but obviously one of the chief aims of voice cultivation is to enable the singer to pronounce, as far as possible, all the vowels in all parts of his voice; and the sacrifice of clear articulation to produce a fuller tone is one of the besetting sins of vocalists. English audiences want to hear the words, and on the clearness with which they do so greatly depends their esteem of the singer. The method of question and answer which Mr. Piltan has adopted, and of which the former is so obviously dictated by the latter, and the want of terseness in the language are also regrettable, not to say exasperating features of his book; but although sometimes it takes long to get at the author's meaning, the time will be found well spent by all to whom the much vexed question of voice production is important.

A Night in Spring. In Autumn Woods. Songs. English words by Paul England. Music by Eric Meyer-Helmund. *Little Laughing Fean.* Song. Words by James Lumsden. Music by G. Henschel.

[Stanley Lucas, Weber and Co.]

THE first of these songs well sustains the reputation of the composer. The gentle melancholy of the text and tender longing for the presence of an absent one are admirably reflected in the music, which is graceful and expressive. The omission of a sharp before the C in the accompaniment in the first bar of page 4 is likely to prove disastrous to players at first sight. "In Autumn Woods" is less distinctive than the foregoing, and its melancholy is of a hopeless kind. The music is simple and unpretentious. Mr. Henschel's song is a sprightly ditty, but the accompaniment seems somewhat heavy and laboured for so light a subject.

Novello's Parish Choir Book. Nos. 199-210.
[Novello, Ewer and Co.]

A VERY large addition has been made to this series since our last notice. The first of the present series is a setting in C of the Benedicite, by John E. West. It is simplicity itself, consisting of two chants in the customary triple time and a Gloria in duple measure. No. 200 is a brief and unpretentious anthem, "The Sower went forth sowing," by J. Barnby, but within its limits as musically and expressively as possible. The next is a partly harmonised and partly unisonal Magnificat and Nunc dimittis in the Gregorian style, by J. Stainer. The familiar Palm-Sunday hymn, "All glory, laud, and honour," is effectively set in what may be termed free hymn form by Arthur H. Brown. This is No. 202, and the next is the Nicene Creed from Berthold Tours's justly popular Service in F, in its harmonised form. No. 204 is another setting of the same Creed in D, by J. W. Elliott, very bold and vigorous, and noteworthy for striking harmonic progressions, though not otherwise elaborate. The same composer's Benedicite, No. 205, consists of four chants variously harmonised and effectively contrasted. No. 206 is a somewhat ambitious Magnificat and Nunc dimittis in A by Myles B. Foster, suitable for festival occasions, and requiring to be sung and accompanied with energy and confidence. The next two numbers consist of the Te Deum and Jubilate by Clement R. Gale, and similar remarks will apply to these. If parish choirs are now capable of doing justice to such musical versions of the Canticles, we must have considerably advanced since the bad old days of the "duet service" between parson and clerk. No. 209 is a Magnificat and Nunc dimittis in C by Eaton Fanning, brilliant and somewhat elaborate, with some excellently written fugal passages. The last is another Benedicite, in E flat, by T. R. Matthews, consisting of the usual number of chants in triple and duple measure. Here we must conclude for the present, but many more numbers await notice.

Biblische Lieder. With Pianoforte Accompaniment. Op. 99. Book I. By Anton Dvůrák. [Berlin: N. Simrock.]

THESE remarkable songs, five in number, should be acquired by every cultured contralto vocalist, to whom they are the most suitable. The text is given in three languages, German, English, and Bohemian. The delicacy of the accents of the latter tongue has necessitated an additional staff for the voice part of the Bohemian text, and the difference between this and the voice part provided for the German and English words is a peculiar feature of the work. Not only do many strongly accented notes become weak, and *vice versa*, in the German and English voice part, but the composer's keenness of perception has sometimes led him to make important changes in the rhythm of certain phrases. The care thus bestowed upon the agreement between the words and music greatly heightens the artistic value of the songs, and will, doubtless, be a cause of satisfaction to those vocalists who are unable to sing them in Bohemian, in which language they would seem, judging from the thoroughly Slavonic style of the music, to have been originally set by the composer. The English text consists of paraphrases of certain verses, mostly familiar, of the Psalms; but the music is utterly unlike what is commonly met with in songs based upon these poems. The spirit of the words is expressed in a graphic rather than what is accepted as a devotional manner, and the harmonic changes are bold and regardless of conventional procedures. The setting of "I will sing new songs of gladness" partakes largely of the nature of a spirited folk-song which, however, is concluded by a *Finale* finely expressive of the exuberant triumph of the text. A setting of "Hear my prayer" naturally attracts attention. It opens with a broad and dignified phrase of great beauty, and a fine effect is secured on the word "hearken" by an harmonic change from the key of D flat to that of F sharp minor. In contrast to the descriptive pianoforte part and the restless tonality of this song is the setting of "God is my Shepherd," the accompaniment of the five opening bars of which consists of a single note, repeated three times. Enough has been said, however, to awaken the interest of musicians.

Text Book on the Natural Use of the Voice. By George E. Thorp and William Nicholl. [Robert Cocks and Co.]

IN a brief introduction to this work the authors write: "We make no apology for placing before students of singing another book on the use of the voice. We believe in controlling the breath by the use of the false vocal cords," and in chapter four they further state that "although some vocalists believe in the theory of registers, we do not." It is scarcely necessary to say that these opinions are the opposite to those held by the majority of accepted authorities on voice-training; but whether the theories of Messrs. Thorp and Nicholl are right or wrong, they have the merit of being explicitly set forth. A welcome feature in modern works on singing is the attention given to the important matter of articulation, and in this particular Messrs. Thorp and Nicholl's book contains many excellent explanations and directions. The exercises given in the chapters on "Balance of language and tone" and "Vowel formation" are well calculated to effect their purpose, and can scarcely fail to prove beneficial to the intelligent vocalist. The chapter on the pronunciation of consonants is equally good; and the book concludes with some excellent advice to students and insistence upon the important fact that "In order to become a successful artist one not only needs a good voice, but also artistic feeling and musical ability."

Church Music for Harvest-tide.

[Novello, Ewer and Co.]

WE have before us several anthems from Novello's Octavo series, specially suitable for the Harvest Festivals which will shortly take place. No. 503, "All Thy works shall praise Thee," by George H. Ely, is suave and flowing rather than brilliant in style, but finishes with a dignified chorale. No solo voices are required. No. 517, "Great and marvellous," by J. Frederick Bridge, opens with a broad and dignified chorus in A, ending with an effective transition to the dominant of F, in which key there is a melodious four-part verse. The final chorus is brief and appropriately jubilant in character. No. 519, "I will open rivers," by Edgar Pettman, commences with a short bass solo, leading to a somewhat extended and brightly written though simple churchlike chorus. No. 520, "O give thanks," by Bruce Steane, is a bold and expressive little anthem, mostly choral, but containing a little duet for treble voices. It ends with a majestic chorale. No. 521, "Praise my soul," by the Rev. E. V. Hall, is a setting of a familiar hymn, and is appropriately solid and hymnlike in character, within the means of any village choir. The last, No. 629 (*Musical Times*), is "The eyes of all wait on Thee," by Alfred R. Gaul. It is written throughout in this graceful composer's most tuneful style, the most pleasing section being a little movement in the pastoral style (9-8 time) which might have been more prolonged.

We have also the "Harvest Festival Book," consisting of Tallis's Preces and Responses, the Canticles and special Psalms with chants, many of which are new; and four new hymn tunes, two by Sir Joseph Barnby and one each by Sir John Stainer and Mr. John E. West, all cheerful and hearty in tone. The little book is issued in a convenient form and should save choirmasters much trouble in the selection of the music for these autumnal celebrations.

Four Songs. Written and composed by Paul Umlauf.
[Novello, Ewer and Co.]

THE sentiments of these songs may be gathered from their respective titles, which are "Devotion," "Remembrance," "Rejoice, sad heart," and "Farewell." The music is essentially modern in character, and sometimes the striving for expression is more apparent than successful; but much charm pertains to the first, and the third is an impassioned setting, which, well sung, would be effective in the concert-room. They belong to a class of song, now happily meeting with increasing favour, in which the music is not only made entirely subservient to the demands of the text, but also enforces its poetical significance. The union of sense and sound is in this case the more complete owing to the lyrics having been written by the composer, who thus may be accredited with perfect acquaintance with their inner meaning. An excellent English translation of the German is provided, and finished vocalists would do well to add these songs to their repertory.

A FOUR-PART SONG.

Words by W. F. WENTWORTH SHIELDS, M.A.

Composed by JOSIAH BOOTH.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.); also in New York.

Andante sostenuto.

SOPRANO. *mp* *mf*
The trees have loosed their fan of leaves, They pass in gold-en streams, And

ALTO. *mp* *mf*
The trees have loosed their fan of leaves, They pass in gold-en streams, . . And

TENOR. *mp* *mf*
The trees have loosed their fan of leaves, They pass in gold-en streams, And

BASS. *mp* *mf*
The trees have loosed their fan of leaves, They pass in gold-en streams, . . And

PIANO. *mp* *mf*
Andante sostenuto.

cres.
deck with ma - ny co - loured sheaves This au - tumn world of dreams, this

cres.
deck with ma - ny co - loured sheaves This au - tumn world of dreams, this

cres.
deck with ma - ny co - loured sheaves This au - tumn world of dreams, this au - tumn

cres.
deck with ma - ny co - loured sheaves This au - tumn world of dreams, this

cres.

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f. *dim.* *p* *rall.* *pp*

au - tumn world of dreams, this au-tumn world of dreams.

f. *dim.* *p* *rall.* *pp*

au - tumn world of dreams, this au - tumn world of dreams.

f. *dim.* *p* *rall.* *pp*

world of dreams, this au - tumn world.. of dreams.

f. *dim.* *p* *rall.* *pp*

au - tumn world of dreams, this au - tumn world of dreams.

a tempo. *mf* *f* *mf*

The sun with sil - ver haze o'erspread, Breaks forth in wild sur - prise, To

mf *f* *mf*

The sun with sil - ver haze o'erspread, Breaks forth in wild sur - prise, . . To

mf *f* *mf*

The sun with sil - ver haze o'erspread, Breaks forth in wild sur - prise, To

mf *f* *mf*

The sun with sil - ver haze o'erspread, Breaks forth in wild sur - prise, . . To

a tempo. *mf* *f* *mf*

cres. *f.*

strike a glo - ry from the dead, And fire earth's clos - ing eyes, and fire earth's

cres. *f.*

strike a glo - ry from the dead, And fire earth's clos - ing eyes, and fire earth's

cres. *f.*

strike a glo - ry from the dead, And fire earth's clos - ing eyes, and fire earth's clos

cres. *f.*

strike a glo - ry from the dead, And fire earth's clos - ing eyes, and fire . . earth's

cres. *f.*

dim. mp rall. pp

clos - ing eyes, . . and fire earth's clos - ing eyes.

dim. mp rall. pp

clos - ing eyes, and fire earth's clos - ing eyes.

dim. mp rall. pp

- ing eyes, and fire earth's clos - ing eyes.

dim. mp rall. pp

clos - ing eyes, and fire earth's clos - ing eyes.

dim. mp rall. pp

clos - ing eyes, and fire earth's clos - ing eyes.

a tempo. mf f mf

The pine trees feel the sa - cred hour, Each stem so straight and bare, Re -

mf f mf

The pine trees feel the sa - cred hour, Each stem so straight and bare, . . Re -

mf f mf

The pine trees feel the sa - cred hour, Each stem so straight and bare, Re -

mf f mf

The pine trees feel the sa - cred hour, Each stem so straight and bare, . . Re -

a tempo. mf f mf

The pine trees feel the sa - cred hour, Each stem so straight and bare, . . Re -

cres. f

- ceives a gran-deur that has power, To mix in na-ture's prayer, to mix in

cres. f

- ceives a gran-deur that has power, To mix in na-ture's prayer, to mix in

cres. f

- ceives a gran-deur that has power, To mix in na-ture's prayer, to mix in

cres. f

- ceives a gran-deur that has power, To mix in na-ture's prayer, to mix . . in

cres. f

- ceives a gran-deur that has power, To mix in na-ture's prayer, to mix . . in

na - ture's prayer, . . to mix in na - ture's prayer.

na - ture's prayer, to mix in na - ture's prayer.

ture's prayer, to mix in na - ture's prayer.

na - ture's prayer, to mix in na - ture's prayer.

a tempo. *mf* *dolce.* *p* *cres.*
The small-est spot on earth unseals Some path by an-gels trod; And ev - 'ry

mf *dolce.* *p* *cres.*
The small-est spot on earth unseals Some path by an-gels trod; . . And ev - 'ry

mf *dolce.* *p* *cres.*
The small-est spot on earth unseals Some path by an-gels trod; . . And ev - 'ry

mf *dolce.* *p* *cres.*
The small-est spot on earth unseals Some path by an-gels trod; And ev - 'ry

a tempo. *mf* *dolce.* *p* *cres.*

f *dim.*
fa - - ding flower re-veals Th'un-chang-ing face of God, th'un-chang-ing face of

f *dim.*
fa - - ding flower re-veals Th'un-chang-ing face of God, . . th'un-chang-ing face of

f *dim.*
fa - - ding flower re-veals Th'un-chang-ing face of God, th'un-chang-ing face of

f *dim.*
fa - - ding flower re-veals Th'un-chang-ing face of God, th'un-chang-ing face of

f *dim.*

mp *cres.* *f* *Poco più lento.*

God. And ev - - ry fa - - ding flower, . . . ev - 'ry

God, . . And ev - 'ry fa - - ding flower, . . ev - 'ry

God, . . And ev - - 'ry fa - - ding flower, . . ev - 'ry

God, . . And ev - - 'ry fa - - ding flower. . . ev - 'ry

pp *rall.*

fa - ding flower re - veals, . . Th'un-chang-ing face . . . of God.

fa - ding flower re - veals, Th'un-chang - ing face . . of God.

fa - ding flower re - veals, Th'un-chang - ing face . . of God.

fa - ding flower re - veals, Th'un-chang - ing face of God.

pp *rall.*

RECENT NUMBERS.

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603.	Crossing the bar	H. H. Woodward.
605.	Seek ye the Lord	Charles Bradley.
606.	O God, who is like unto Thee	Myles B. Foster.
609.	There were shepherds	John E. West.
612.	Now is Christ risen	Arnold D. Culley.
614.	Lord, I call upon Thee	J. Varley Roberts.
617.	Jesu, priceless treasure	Josiah Booth.
618.	Thou crownest the year	John E. West.
621.	With all Thy hosts	John Stainer.
622.	There was silence in Bethlehem's fields	F. Koenig.
624.	O saving Victim	Myles B. Foster.
625.	Hearken unto me	H. Purcell.
628.	I will sing unto the Lord	A. R. Gaul.
629.	The eyes of all wait upon Thee	

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611.	[Soldier, rest! thy warfare o'er	Hamish MacCunn.
613.	I love my Jean	George J. Bennett.
615.	It was a lover and his lass (Morley)	J. F. Bridge.
616.	Blow, ye gentle breezes, blow	J. Christopher Marks, junr.
617.	O'er the woodland chace	Herbert W. Waring.
619.	Ballad of Earl Haldan's daughter	Robin H. Legge.
620.	Softly the moonlight	F. Lillie.
623.	Spring	Frederic H. Cowen.
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BY THE WATERS OF BABYLON

(PSALM CXXXVII.)

SET TO MUSIC FOR CHORUS AND ORCHESTRA

BY

CHARLES MACPHERSON.

PRICE TWO SHILLINGS.

Full Score and Orchestral Parts on Hire.

THE TIMES.

A most interesting and praiseworthy composition. . . . The management of the main theme of the whole work, a plaintive descending phrase of four notes, is exceedingly clever, and the character of the words has been exactly caught throughout. The contrast, at the words "Sing us one of the songs of Zion," between the harsh utterances of the Assyrians and the foregoing lament of the Israelites, is admirable. . . . The closing section, "O daughter of Babylon," is most beautiful, and, in spite of occasional reminiscences both of Brahms's "Requiem" and of various choral works by Parry, the composition has claims to high consideration.

MORNING POST.

There is a great deal of merit in this work, which denotes the hand of a skilled musician. The voice parts are well laid out, and the orchestral treatment is good. . . . Altogether the composition shows great promise.

DAILY NEWS.

Mr. Macpherson has wisely avoided the essentially Scottish characteristics, which are now becoming more or less overdone; and although there are indications of the influence of Mendelssohn, with traces here and there of the ecclesiastical style, and of the mannerisms of Dvorák, the Psalm is a well-devised and well-balanced work, thoroughly in keeping with the spirit of the text, and with orchestration which is never overdone, and which is always effective. The first two verses are of course more or less in a sorrowful strain, but the music is worked up at the vigorous demand: "Sing us one of the Songs of Zion"—to which the broad melody of "How shall we sing the Lord's song in a strange land?" comes as an excellent contrast. There is again a capital point gained after the imposing "Down with it even to the ground," when, the violins being muted, the wailing *Andante*, "O daughter of Babylon," softly led off by the ladies' voices, enters with truly beautiful effect. The last number is a fugue, which, however, is broken off for a repetition of a portion of the opening, "By the waters of Babylon," the Psalm thus ending as sorrowfully as it began.

GLOBE.

Mr. Charles Macpherson's setting of the 137th Psalm, "By the Waters of Babylon," is a work of real originality and power. It is constructed on an elaborate scale, but though the various sections are developed at some length, there is very little tendency to diffuseness. The work is written throughout for chorus and orchestra, but though the composer denies himself the relief afforded by solo voices, he has cleverly avoided any suggestion of monotony by frequent changes of rhythm and varied orchestral colouring. . . . for the most part his work is sane and vigorous, and his feeling for dramatic effect is undeniable. It would not be difficult to point out traces of the influence of Brahms in certain passages, and occasionally there is a reminiscence of Dr. Parry's massive choral style, but the young composer has plenty of ideas of his own, and treats them like a thorough musician.

DAILY CHRONICLE.

From beginning to end there is nothing trivial or commonplace in the score either with respect to the four-part choral writing or the orchestration. In both elements the merits of the work are such as to warrant the composer being placed among the few younger musicians of the time from whom a really important and valuable contribution to musical art may be reasonably expected.

CHURCH TIMES.

"By the Waters of Babylon," Psalm 137, set to music for chorus and orchestra, by Charles Macpherson, is a fine work with much originality of treatment. Essentially modern in harmonisation, it is nevertheless intensely reverent in feeling, and portrays in an admirable manner all the varied feelings expressed in the verses of the Psalmist. Nothing can be more plaintive and beautiful than the melancholy wailing complaint of the opening chorus, led off by the sopranos and altos, and answered eight bars farther on with the same subject by the tenors and basses. This is greatly heightened in effect by the chromatic independent accompaniment. Very dramatic is the next movement, "Sing us one of the songs of Zion," full of effective, taunting harmonies. The next verse, "How shall we sing the Lord's song," led off by a touchingly beautiful subject in unison, afterwards expanded, is followed by a bright reply, "If I forget thee," in C major. Farther on is a grand and pompous chorus, "Remember the children of Edom," very dignified and effective throughout, and specially noticeable at the words "Down with it." There is some fine fugal treatment afterwards in the last chorus, "Blessed shall he be," to which the *tremolando* accompaniment towards the close contributes great dignity. After a brief instrumental portion of twenty-six bars, a section of the opening verse is re-introduced, bringing this admirable work to a reposeful ending. Choral societies will thank us for introducing this original and worthy composition to their notice.

MANCHESTER GUARDIAN.

It is pre-eminently an earnest and a thoughtful work, the effort of a young student of harmony whose subtle instincts enable him to penetrate far beyond the narrow limits and feeble guidance of our regulation class-books, and whose fancy is keen enough to carry him into regions where danger besets the bold navigator of sounds. The very mistakes of such a man are interesting and instructive, for they are evidences of unfettered thought and of an ambition which, although it may easily lead astray, has a hopeful vigour and virility, and ought ultimately to guide the persevering student to a chastened style, at least free from the commonplace utterance of commonplace ideas. In the work before us the power of the author is, as might be expected, exhibited more distinctly in the setting of the denunciatory phrases than in the more placid episodes, although the lament of the opening verses of the Psalm is poignantly and very impressively expressed. Of the orchestration we can judge only from a perusal of the compressed score, but of its power and independence we have high expectation.

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Organ Arrangements. Edited by George C. Martin. Nos. 24-36. [Novello, Ewer and Co.]

NOTWITHSTANDING the enormous increase in the volume of original compositions for the organ of late years, especially in this country, there is still evidently a strong demand for arrangements, and we have in the present instalment of Dr. Martin's series several selections from the works of the great masters which we do not remember to have seen before in the form of transcriptions for the "king of instruments." For example, No. 24 consists of that marvellously original and beautiful *Andante con moto* in A minor, from Schubert's last and greatest Symphony in C (No. 9). No. 25 is Handel's Overture to the "Ode on St. Cecilia's Day" and No. 26 the *Larghetto* in E flat from Schumann's Symphony in B flat (No. 1). No. 27 consists of two little pieces, Schumann's "Warum" and Henselt's "Liebeslied," both of which are well suited to the organ. In No. 28 we have a delightful *Adagio sostenuto* in C from Haydn's Quartet in G (Op. 76, No. 1). Adolph Hesse's music is not much played now-a-days, but those who do not know the bright and spirited Fugue in E flat which forms No. 29 should make its acquaintance. No. 30 is a characteristic *Andante* in C minor, from a rarely-played String Quartet of Spohr. No. 31 is the lovely *Andante* in A from Mozart's familiar Quartet in D, and No. 32 an extremely vigorous Fugue in C major by Albrechtsberger. Antiquarian music also forms the contents of No. 33, which are a Minuet in G from Bach's first Violoncello Suite and a Gavotte in E minor by Veracini. No. 34 is the *Adagio* in D from Mozart's Clarinet Concerto, and No. 35 Rossini's "La Carità," both of which have been previously arranged. The last number for the present is a Toccata in A minor by Purcell, well worthy of the great composer. As regards the transcriptions, No. 24 is by Arthur B. Plant, No. 25 by C. Macpherson, Nos. 26-35 by A. W. Marchant, and No. 36 by H. Davan Wetton.

And there was war in heaven. Anthem for St. Michael's Day. By H. C. Perrin.

[Office of the Organist and Choirmaster.]

THIS anthem is to be first performed at the quin-centenary Service at St. Michael's, Coventry, on the 29th inst. It is a somewhat noteworthy composition, showing clearly that Mr. Perrin has no idea of being governed by tradition in Anglican service music, but is prepared to adopt modern methods with faith and heartiness. The words, taken from Revelations and Hymns Ancient and Modern, are set to strikingly effective music, the elaborate organ accompaniment suggesting the idea that Mr. Perrin must have been thinking of the orchestra when he wrote it. But the vocal parts are no less fresh and vigorous, the final movement, of a fugal nature, showing the hand of a naturally gifted and well-trained musician.

Fifteen Celebrated Marches. Arranged for the Organ by W. T. Best. [Novello, Ewer and Co.]

It would be late in the day to sing the praises of the gifted organist so long associated with St. George's Hall, Liverpool, for his skill in making transcriptions for his instrument from the scores of the great masters, and it will suffice to call attention to the contents of the present volume. They include such familiar marches as Beethoven's from the Sonata in A flat (Op. 26), Chopin's Marche Funèbre from the Sonata in B flat minor (Op. 35), Handel's Dead Marches from "Samson" and "Saul" and the March from "Scipio," Mendelssohn's "Cornelius," "Wedding," and "War" Marches, Meyerbeer's from "Le Prophète," and lesser known examples by Schubert and other composers. The volume should prove very useful to organists.

Elegy on the Death of a Poodle. Posthumous Song. By Ludwig van Beethoven. [Novello, Ewer and Co.]

This song, which, after the lapse of about a hundred years, is now published for the first time, is founded on a manuscript in the possession of Dr. Erich Prieger, of Bonn, who believes it to have been composed at about the same date as "Adelaide," though Nottebohm places it somewhat earlier. The present version has English words only, which have been translated from the original German by the Rev. John Troutbeck. The song is in two sections—

the first consisting of three verses in F minor (*Mesto*), the second of an *Andante* in the tonic major, of a more cheerful cast. Melody and harmony of both sections, though not, perhaps, on the master's highest level, are yet in a high degree beautiful and expressive, and, as regards style, could have been written only by Beethoven or, perhaps, Haydn. The song makes no exceptional demands upon either singer or accompanist. It should be added, to avoid possible misunderstanding, that both words and music treat the death of this particular "friend of man" in a spirit of reverence.

Scènes Villageoises (Op. 50). For Violin and Pianoforte. By Emile Saurer.

Nocturne in D (Op. 18). For Violin and Pianoforte. By Leo Stern.

Fête au Village, Morceau facile (Op. 6). By Charles Duret.

[Stanley Lucas, Weber and Co.]

THE first of the above consists of four pieces, of which number one, entitled "Le matin," now under notice, is a good example of M. Saurer's melodious and graceful style. The pianoforte part is neatly written and occupies an honoured place. Mr. Stern's "Nocturne" is appropriately dreamy and pleasing in character, and as it makes but moderate demands on the player's executive abilities will doubtless be welcomed by many amateur violinists. Mr. Duret's piece is bright, gay, and simple, and is suitable to young players.

Short Settings of the Communion Service. Nos. 31, 32, and 33. [Novello, Ewer and Co.]

THE composition of music for Church use is ever on the increase, young musicians recognising the extraordinary demand that has sprung up in the present generation. It is perhaps scarcely necessary to repeat that the present settings of the Eucharistic Office include the Benedictus and Agnus Dei, now so much in use in the Church of England. The first of the series to hand is by P. E. Hughes. It is vigorous, melodious, and generally effective, the only fault being that the composer has occasionally placed the accent on the wrong word, particularly in the Nicene Creed. In the clause "Being of one substance," a stress should be laid on "one." More careful in this respect is Mr. G. M. Livett, who contributes a Service in G. This is simpler in structure, is written in "short score," and is very devotional in character. No. 33, in C, is by T. Leslie Carpenter. It is a very bright and effective Service, and is more elaborate than the others, containing parts for solo voices and musically fugal writing.

Quatre Pièces Caractéristiques. Pour Violoncelle seul. By Félix Battanchon.

Précieuse Gavotte. Pour Violon et Piano. By C. Franchi. [Paris: Richault et Cie.]

THE four pieces for solo violoncello consist of Caprice, "Un enterrement en Carnaval," "Coup de vent," and Barcarolle, and violoncellists of average executive abilities will be able to make them pleasing and effective. The B flat should be A flat in bar eight of the principal subject of the *Allegro scherzando* of the Caprice.

The Gavotte is a sprightly example of this dance form, and should require but little practice for its adequate interpretation.

Danse Tyrolienne. For Violin, with Pianoforte Accompaniment. Op. 12. By A. Simonetti.

[G. Ricordi and Co.]

M. SIMONETTI has written a characteristic dance, which may be recommended to the attention of violinists in search of an effective but moderately difficult piece.

Novello's Short Anthems. Nos. 54, 55, and 56.

[Novello, Ewer and Co.]

THE first of these, by Charles Wood, "I will arise," founded on words from the parable of "The Prodigal Son," is a singularly expressive little piece, considering that it is comprised within three pages. The accompaniment shows the hand of an accomplished musician, and

the close, for bass voices only, is deeply pathetic. No. 55, "The Angel of the Lord," by Alan Gray, is for St. Michael's Day or general use, and is pleasing, though it does not possess any special characteristics to which attention should be directed. The last for the present is "Jesu, Saviour, I am Thine," by Bruce Steane, for Holy Week. It commences with a suave and flowing solo for soprano or tenor, and concludes with a simple chorale which should be sung unaccompanied, if possible, for the sake of effect.

Novello's Octavo Edition of Two-part Songs for Female Voices. Nos. 92-97. [Novello, Ewer and Co.]

The whole of these are by that talented musician, Myles B. Foster. The first of the series, "Fairy Workmen," is very charming and more elaborate than the second, "Phœbus," and the third, "Get up," though these are written in an equally elegant style. The last-named might pass for a barcarolle and is specially suitable for juvenile choirs. No. 95, "A Fairy Fancy," is a genial and tuneful piece, sure to please young or adult lady vocalists. More sedate in character is the next, "Do your very best," intended doubtless for schoolgirl singers. The last for the present is "Lined with gold," a graceful little piece in 9-8 time. It should be stated that these little compositions are not written solely in thirds and sixths, but are vocally interesting, though of course not difficult. The refined words are from the pen of Somerville Gibney.

FOREIGN NOTES.

ANTWERP.—The "Antwerp Muzickschool," under the direction of the gifted Flemish composer, Peter Benoit, has just been raised, by Royal decree, to the position of a Royal Flemish Conservatorium, with the important government grant accompanying such title. There are now five similar State-subservent institutions in Belgium—viz., at Brussels, Liège, Ghent, Bergen, and Antwerp.

BAYREUTH.—Herr Max Bauernfeld, of the Bremen Stadt-Theater, has been engaged by Frau Cosima Wagner for the part of *Siegfried* at next year's performances of the "Nibelungen" Tetralogy.

BERGAMO.—At the instigation of the representatives of the Johann Simon Mayr Institution, a commemorative tablet has just been placed against the house inhabited for many years by Alessandro Nini, at his native place, Tano, where also he died in 1880. Nini was the composer of a number of operas, more or less successful in their day, and was the successor of Mayr in the directorship of the Bergamo Institution.

BERLIN.—The Royal Opera, which has temporarily established itself at the Kroll'sche Theater, pending important structural alterations of its proper quarters, resumed its performances, on the 1st ult., with Nicolai's "Die lustigen Weiber von Windsor," conducted by Herr Weingartner. A three-act opera, "Der Lootse" ("Le Pilote"), the libretto by Armand Silvestre and Aristide Handrey, was recently brought out with considerable success at the Flora-Theater, in the Charlottenburg district. The composer (who conducted) is Herr Ulrich, a creole (native of Trinidad), and a pupil of Gounod. Signor Mascagni's new one-act opera "Il Viandante" ("Der Wanderer" in the German version) is to be first brought out at the forthcoming season of Italian Opera at the Theater unter den Linden. The libretto is founded upon Coppé's comedy "Le Passant." Samara's "La Martire" is also to be produced here, with Signora Frandin in the titular part. Dr. Oscar Fleischer, the custodian of ancient musical instruments at the Royal Museum, and hitherto private lecturer at the University of Berlin, has been appointed to the professorship of musical history at that *alma mater*, in succession to the late Professor Spitta. A new ballet, entitled "Laurin," by Moritz Moszkowski, is in course of being mounted at the Royal Opera. The following gentlemen have been nominated members of the jury in the Rubinstein Prize Competition—viz., Professor Schroeder, of Sondershausen; Professor Jadassohn, of Leipzig; Herr Starke, of Breslau; Herr M. Pohl, of Mannheim; M. A. Silioti, of Antwerp; and Professors Breslau, Ehrlich, Dorn, Kleinmichel, Ph. Scharwenka, and Joh. Schulze, of Berlin.

BOLOGNA.—The Baruzzi Prize for the composition of an opera has been awarded by the jury, presided over by Signor Giuseppe Martucci, director of the Liceo, to Signor Giacomo Orefice, for a lyrical comedy, entitled "Consuelo." The libretto, from the pen of the composer, is founded upon an episode in the celebrated novel by Georges Sand.

BRUSSELS.—The season of opera at the Théâtre de la Monnaie, which opens next month, will bring some interesting novelties, including M. Massenet's "Thaïs," M. Xavier Leroux's "Evangeline"; an opera, "Ferval," by M. Vincent d'Indy, and the late B. Goddard's "La Vivandière," with Madame Armand in the titular part. Beethoven's "Fidelio," with M. Gevaert's recitatives, is also to be given during the season.

BUDAPEST.—M. Arthur Nikisch has resigned his position of conductor of the Royal Opera, the result of a long-standing disagreement with his directors. The ready acceptance by the authorities of M. Nikisch's resignation has caused some little sensation in musical circles of Austria-Hungary.

BUENOS AYRES.—A new opera, entitled "Tarass-Bulba," has been brought out recently at the permanent Italian Theatre here, and has met with much success. The composer is the Maestro Arturo Berutti.

DRESDEN.—Herr Julius Schulhoff, the well-known pianist and composer, celebrated his seventieth birthday on the 2nd ult., at his residence, Ober-Loschwitz, near Dresden. A new opera, "Die Macht der Liebe," by the Danish composer, Herr Schjelderup, is to be shortly brought out at the Royal Opera, where also Herr Eugen d'Albert's "Ghismonda" and Herr Max Schillings's "Ingwelde" are in course of being mounted. We gather from the annual report of the Royal Conservatorium just to hand that the total number of pupils at this excellent Institution, during the past academical year, was 902, including many foreigners.

GLOGAU.—Herr Julius Lorenz, the esteemed director of the Sing-Akademie, has been appointed, under very acceptable conditions, to the conductorship of the Arion Choral Societies of New York and of Newark, New Jersey.

HEILBRONN.—The first performance of a remarkable new oratorio, "Christus der Auferstandene" (Christ Risen), took place here recently, in the Church of St. Kilian, by the Sing-Kranz, under the direction of Herr L. Schmutzler. The composer is Herr Gustav Schreck, the present cantor of St. Thomas's Church, Leipzig, and the work is considered by competent critics to be one of the best of its kind produced in Germany for some years past.

KLAGENFURT.—The fiftieth birth-anniversary of the popular composer, Thomas Koschat, was celebrated here last month by the Kaerntner Sängerbund and other choral societies, and amidst general rejoicings of the populace. The proceedings culminated in a Volksfest, held in the vicinity of the town, in which over ten thousand people took part. Similar demonstrations took place recently at Vienna and elsewhere in Austria, where the composer's songs enjoy an immense popularity.

LEGHORN.—Signor Mascagni's opera "Silvano," revised and in part re-written by its composer, has just been produced here and has met with a far more favourable reception than that accorded it at Milan and Naples. The libretto, which is the work of Signor Targioni Tozzetti, is a kind of pendant to that of "Cavalleria Rusticana." Signora Gemma Bellincioni sang the part of *Matilde* and Signor Stagno that of *Silvano*. There was a full house and the composer, who conducted the performance, was called before the footlights many times.

LEIPZIG.—The opera "Bei Sedan," the first part of the duology entitled "In the year 1870," by the patriotic Herr Heinrich Zöllner, is to be brought out with, it is said, magnificent scenic accessories this month at the Stadt-Theater. Professor Carl Reinecke has now definitely resigned the conductorship of the Gewandhaus Concerts, which he has held for so many years. The important artistic appointment, which carries with it a stipend of £1,000, has been offered to and accepted by M. Arthur Nikisch.

LISBON.—"Don Quichote e Sancho Pança," a Portuguese adaptation of M. Sardou's play by Senhor Eduardo Garrido, with some sprightly and characteristic music, chiefly choral and concerted numbers, by Senhor Luiz Filgueiras, was

brought out recently at the Theatre Dona Amelia and was very well received. — Senhor Augusto Machado, the composer of "Laureana," has completed the score of a new opera, "Mario Wether," an idyl in two acts, for which Signor Leoncavallo, of "I Pagliacci" fame, has furnished the libretto. The gifted Portuguese composer, with characteristic industry, has already taken in hand another operatic work, the subject of which is borrowed from the well known novel by Eça de Queiroz, "O crime do padre Amaro."

LUDWIGSHAFEN.—The ninth annual Musical Festival of the Palatinate, which took place here on July 21 and 22, was a highly successful gathering. Some twelve hundred vocalists took part in the performances, which included as principal features Heinrich Zöllner's cantata "Columbus" and Reinhold Becker's "Vor der Schlacht," conducted by their respective composers and greatly appreciated by a numerous audience. César Thomson, the only instrumental soloist, met with an enthusiastic reception.

MADRID.—A cycle of Wagner's music-dramas will be given at the Royal Opera early in the coming season. M. Ibsen, who created the part of *Werther* in Massenet's opera at the Paris Opéra Comique, has been engaged for the parts of *Lohengrin* and *Walther Stolzing* in "Die Meistersinger." —The new opera "Der Lootse," by Herr Ulrich, referred to elsewhere, with a Spanish version of the libretto, is to be shortly brought out at the Eslava Theatre.

MARIENBAD.—At a charitable Concert given here last month, Mdlle. Pauline Metternich, the daughter of Princess Metternich, made her *début* in public as a violinist in pieces by W. Bach and Néruda, and created a highly favourable impression. Herr Alfred Grünfeld, the eminent pianist, was the accompanist.

MEININGEN.—A Thuringian Musical Festival is to be held in this town from the 27th to the 29th inst., under the protectorate of the Duke, when Bach's "St. Matthew" Passion, Beethoven's *Missa solemnis*, and Brahms's "Triumph-Lied" will be the principal pieces in the programme. Professor Joachim, with his quartet party, and Eugene d'Albert will likewise take part in the proceedings. Herr Steinbach, the Meiningen Musik-director, will be the conductor.

MILAN.—Signor Spiro Samara, the composer of "La Martire," has completed a new three-act opera, "La Furia Domata," a version of Shakespeare's "Taming of the Shrew," which is to be brought out at La Scala in the coming season. Signor Leoncavallo's new opera, based upon Murger's "La vie de Bohème," and Signor Gianetti's "Madonnetta," founded upon a drama by Boito, are likewise to be first produced here.

PARMA.—The remains of Paganini have lately been exhumed at the Communal Cemetery in this town, for the purpose of removal to a more prominent site. It is stated that the features of the great violinist are still remarkably well preserved.

PRAGUE.—An interesting revival was presented at the National Theatre last month in the opera "Dratenik" (The Wire-worker), by Franz Skroup, the reputed founder of the national Czech opera and composer of the patriotic hymn "Kde domov můj" (Where is my fatherland?). The opera, first produced in 1826, met with a full measure of appreciation on its present revival.

ROHRAU.—The monument erected years since to Joseph Haydn in this, his native place, has just been transferred to a more accessible position, with attendant ceremonies, in which several Austrian musical societies took part.

ROME.—The eightieth anniversary of the first performance on any stage of Rossini's "Il Barbiere" is to be signalled in February next by special performances of the work both here and elsewhere in Italy. The celebrated *chef d'œuvre* was first brought out at the Argentina Theatre, Rome, on February 5, 1816, and it was not until four-and-a-half years' later—viz., on September 16, 1820—that it made its appearance at La Scala, of Milan.—Signor Franchetti, the composer of "Asrael," has just completed a new operatic work, "Maria d'Egitto," which will probably be first produced in Florence.—An opera, in three acts, "Ermingarda," has been accepted for performance here during the coming season. The composer is Signor Renato Brogi, a student at the Milan Conservatorio, and the principal male part in the work is to be taken by the

composer's uncle, the tenor, Augusto Brogi.—Verdi, notwithstanding his advanced age, has been busily at work lately, and besides setting to music several hymns to the Virgin Mary, to words by Arrigo Boito, has just put the finishing touches to a grand mass in honour of the seventh centenary of St. Anthony of Padua.

SALZBURG.—In aid of the building fund of the Protestant church in this town, and under the patronage of the Princess Marie of Saxe-Meiningen, Miss Fanny Davies gave a Concert a few days since in the Royal Palace at Berchtesgaden. The famous clarinettist, Herr Muhlfiel, took part, and, besides joining Miss Davies in one of Brahms's new sonatas, performed a composition for clarinet by the Princess Marie herself. Miss Davies also played pieces by Schumann and Liszt, and vocal numbers were contributed by a son of the once celebrated basso, Staudigl.

SPA.—Marix Loevensohn, the young violoncellist who recently played at St. James's Hall, appeared here on the 7th ult. The public, usually cold, was roused to enthusiasm, and the critics were unanimous in praise of his excellent execution, as well as his intelligent and impressive interpretation.

UTRECHT.—M. Richard Hol, one of the most highly-valued composers of Holland, celebrated, on July 23 last, his seventieth birthday, and was the recipient of numerous tokens of esteem from all parts of the country. M. Hol is equally distinguished as a pianist, orchestral director, and conductor of choral societies, and his four-part songs, more especially, have achieved great popularity. The very ably conducted *Weekbald voor Muziek*, of Amsterdam, devotes an entire number to the event, with contributions, literary or musical, from many representative Dutch musicians.

VENICE.—Signorina Pia Böhm, a pupil of the Conservatoire, has composed a scene entitled "Spes ultima Dea," which was much applauded when performed at the yearly concert of pupils. The music of the little scene shows great dramatic effect.

VIENNA.—Johann Strauss has finished the score of a new operetta, "Waldmeister," which will be brought out at the Theater an der Wien next winter. —Dr. Guido Adler, of Prague, has been appointed to the chair of Musical Aesthetics at the Viennese University, lately vacated by Dr. Hanslick, the distinguished musical critic.—The Imperial Opera, which re-opened its doors after the vacation last month, has just recorded the 200th performance of Meyerbeer's "L'Africaine." Quite a sensation was created by the recent assumption by a young vocalist, Fräulein Paula Mark, of the part of *Carmen* in Bizet's opera. Equally successful has been the appearance of Herr Hesch, of the Hamburg Stadt-Theater, as *Leporello*, which has led to the engagement here for three years of this excellent artist, who it is hoped will be a worthy successor to Carl Mayerhofer.—The ceremony of unveiling the Mozart monument, which was to have taken place here next month, has had to be postponed until April next year.

WEIMAR.—Professor Carl Hummel, the eminent German landscape painter, youngest and last surviving son of Johann Nepomuk Hummel, the famous composer, celebrated his golden wedding here on the 14th ult. Both he and his charming wife, upon whom the weight of years sits very lightly, were the recipients of numerous tokens of affection and regard from their friends and fellow citizens, the Grand Duke at their head.—A monument, erected at the initiative of the Grand Duke of Saxe-Weimar, to Johann Nepomuk Hummel was unveiled last month in the gardens adjoining the Hof-Theater, at which Institution the composer occupied the post of capellmeister from 1820 until his death in 1837.—Herr Stavenhagen has now been definitely appointed to the first capellmeistership at the Hof-Theater, with leave of absence from his post during part of the year, to enable him to continue his activity as a pianist.—The Liszt Museum here has just received a most interesting addition in a beautiful plaster-cast of the great pianist's right hand, taken on the occasion of his birthday in 1874, and hitherto in the possession of Frau Jessie Hildebrand, of Florence, who recently presented it to the Grand Duke.—In a pamphlet just published, and entitled "Ein Vierteljahr Capellmeister," Herr Eugene d'Albert relates his experiences during his brief conductorship at the Hof-Theater.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Committee of the Birmingham Festival Choral Society have presented their forty-ninth annual Report to the members, which, taking all things into consideration, must be accepted as satisfactory.

The financial result of the year shows a net profit on Concerts of £32 16s.; but owing to the very heavy sick and funeral expenditure, amounting to £185 12s. 1d., as against £153 19s. 1d. of last year, the balance-sheet shows a deficit of £34 12s. 9d.

Taking a retrospective view of the work done in the past year, which included the preparations for the Triennial Festival, and the actual Festival itself, I find that three Concerts only were given during the season, and the works represented were "The Golden Legend," selection from "Tannhäuser," Dr. Parry's "King Saul" (composed expressly for the Festival of 1894), "As the hart pants" (Mendelssohn), Te Deum (Berlioz), and "The Swan and the Skylark" (Goring Thomas). Mention, however, should also be made of the usual Christmas performance of "The Messiah." The total attendance of the public at these Concerts was 7,898.

The Report also deals with the resignation of Mr. Stockley, as Conductor and Chorusmaster of the Society, an office held by him for an unbroken period of forty years, with the greatest honour to himself and untold good to the Society. Due reference is also made to the appointment of Dr. C. Swinnerton Heap as Mr. Stockley's successor, who now comes to the Society as a ripened and distinguished musician, with large and varied experience as a conductor, and with credentials of the very highest order.

Of special interest is the suggested Concert scheme for 1895-6, which by rights should find great favour with the subscribers and the public in general. The works to be produced will be Gounod's "Redemption," Berlioz's "Faust," the third act of "Lohengrin," the Prelude and Prize Song from "Die Meistersinger," "Black Knight" (Elgar), "Lotos Eaters" (Parry), and "St. Francis," by Tinel.

Mr. Stockley is already to the fore with an announcement of his usual series of four Orchestral Concerts to be given during the season. The works to be submitted are of a varied and representative character, including several novelties. At present the outline of the programme stands as follows: Beethoven's "Pastoral" Symphony, Schubert's "Unfinished" Symphony, Bizet's "Suite l'Arlesienne," Brahms's Symphony in E minor; Overtures: "Hänsel and Gretel," "Sakuntala" (Goldmark), "Meistersinger," "Fingal's Cave," "Oberon," "Coriolanus"; Violin Concerto (Hollander), "Il Lamento" (Hollander), conducted by the composer; Vorspiel, "Tristan and Isolde"; Elegy (Tschaiikowsky); Vorspiel, "Lohengrin"; "Huldigung's March" (Wagner); Notturmo, "Midsummer Night's Dream," and "Saltarello" (Gounod).

Messrs. Harrison have not yet issued their programme for the season, but I hear that Madame Patti will again head the list of *prime donne*.

Mr. Max Mossel, a Dutch violin *virtuoso*, who has lately settled in our city, has been appointed on the teaching staff of the Midland Institute School of Music as professor of the violin. The new-comer was leader for some time of the "Kes" Orchestra at Amsterdam, and is a pupil of Csillag, the great Hungarian professor. The principal characteristics of his playing are a refined style and a highly artistic temperament.

A just tribute has been paid to our City Organist, Mr. C. W. Perkins, by the musical critic of *La Fédération Artistique*, issued at Brussels, who was present at Mr. Perkins's last Organ Recital, given at our Town Hall in July last. A notice in that paper contains a brief description of the Town Hall organ, also a valued account of Mr. Perkins's wonderful command over the king of instruments, and concludes with an expressed hope that Mr. Perkins may see his way clear to visit the Continent, where he is sure to meet with a hearty welcome.

The free Organ Recitals, by the way, which have attracted a great many people to the Town Hall, are discontinued during the vacations, and will again be resumed on Wednesday, the 4th inst.

The hitherto successful Musical *Matinées* in connection with the Royal Society of Artists will be continued during the autumn Exhibition, under Mr. Oscar Pollack's direction.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

SUNDAY music in open spaces has been introduced in Norwich by the Corporation, that body having given permission to several bands connected with different manufactories to play a selection of sacred (?) music in Chapel Field Gardens on Sunday afternoons during the summer. The movement has been most successful, and the large numbers present on each occasion have behaved with commendable decorum.

The next interim Concert of the Festival Choral Society is fixed to take place on Thursday evening, December 5, when Mendelssohn's "Athalie" will be produced. Miss Teresa Blamy will sing the principal soprano part, and the important spoken part will be declaimed by Mr. Charles Fry, who will make his first appearance in Norwich.

Dr. Bunnett's Concerts in the Pier Assembly Rooms, Lowestoft, are becoming quite celebrated for first performances of operettas, the latest addition being one composed by Albert Henning, entitled "Tom's Choice," which was produced on the 15th ult. Lasting but a short half-hour, the plot is necessarily slight, and need not be described. Suffice it to say it proved very amusing. The music is decidedly above the average of such compositions; several of the numbers are bright and tuneful, and not commonplace. The parts were filled by Mr. Henning (the composer), Miss Lilian Redfern, and Miss Jessie Browning, the latter lady personating a prim up-to-date governess with much spirit and musical ability.

The Church Congress, which meets at Norwich in October next, will be interesting to musicians from the fact that Dr. Armes, Organist of Durham Cathedral, has consented to read a paper on "Church Music of Purcell's period." This will occur at the evening meeting of Thursday, October 10, in St. Andrew's Hall. Musical illustrations will be rendered by the choir of Norwich Cathedral under Dr. Bates, the Cathedral organist, and it is hoped Dr. Bunnett will preside at the organ. It may be interesting to add that Dr. Armes was in his younger days one of the choirboys at Norwich under Dr. Z. Buck.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

IT is now, of course, pretty well known that the coming musical season in Glasgow will be one of the busiest on record. Again the forces of the Glasgow Choral Union and those of the Scottish Orchestra Company have joined hands, and the arrangements, so far as yet completed, are highly satisfactory—generous in some respects it might, indeed, be said as regards the Choral Concerts. These will be four in number, apart from the time-honoured performance of "The Messiah," an event which is now indelibly associated with the doings of Glasgow's premier Choral Society, inasmuch as people come from far and near to renew acquaintance with Handel's work on the first morning of a new year. The season commences on November 5, and will extend over a period of sixteen weeks; the choral works already fixed include Mendelssohn's "St. Paul" (first part) and the same composer's "Hear my Prayer," as also his setting of the 42nd Psalm; Saint-Saëns's sacred opera "Samson and Delilah" (first time in Scotland), Dvorák's "Spectre's Bride," the Grail Scene from Wagner's "Parsifal" (first time), and selections from the works of Handel on the lines of the Handel Festival selection programmes. The programmes of the ten Classical Orchestral Concerts will, it is understood, contain many new and interesting features, and it is satisfactory to know that the band, numbering eighty performers, will again be led by Mr. Maurice Sons. Mr. Joseph Bradley will, happily, be found at his old post as Conductor of the Choral Concerts, and a hearty welcome awaits Mr. William

Kes, late of Amsterdam, the new conductor of the Scottish Orchestra. The usual series of Saturday Popular Concerts will, of course, be given during the season. Engagements have already been made with many eminent soloists, and the list includes Misses Macintyre, Giulia Ravogli, Palliser, Butt, Madame Clara Samuelli, and Mrs. Katherine Fisk; Messrs. Hedmond, Iver McKay, Piercy, Alec Marsh, Bispham, and Andrew Black. The solo instrumentalists comprise Lady Hallé, Mr. Willy Burmeister, Madame Teresa Carreño, and Messrs. Leonard Borwick and Moritz Rosenthal. The detailed prospectus may be expected on an early date.

"Legion" best describes the number of miscellaneous Concerts already arranged for the coming winter. Madame Adelina Patti returns to Glasgow in October next, and later on the Messrs. Harrison will also give other three Concerts. Madame Albani, Dr. Richter with his orchestra, Mr. Sarasate, the Meister Glee Singers, Mr. Emil Sauer, and several other well known artists are all due in Glasgow during the season, and lovers of the lyric drama will be amply cared for in November next, when the Royal Carl Rosa Opera Company appear at the new Theatre Royal.

The sixth session of the School of Music in connection with the Glasgow Athenæum commences on the 9th inst., and the prospectus issued by the directors of that flourishing Institution is again of an attractive nature. The success of the venture has, indeed, been phenomenal, thanks in no small measure to the tactical skill and ability of Mr. Allan Macbeth, the Principal; to Mr. James Lauder, the capable secretary; and to many experienced musicians whose names will be found on the list of professors.

The Paisley Choral Union, another flourishing concern, has taken up Mr. W. A. Barrett's cantata "The Death of Cuthullin" and Gounod's "The Redemption," and it is understood that Mr. Hamish MacCunn, who has been holidaying in Greenock, his native place, has consented to write a glee for the Glasgow Male-Voice Quartet party. The words will be from the pen of Mr. James MacCunn, the composer's father.

It is pleasing to note that Dr. A. L. Peace has revived his Organ Recitals in the Glasgow Cathedral. These are welcome, because it must be some six or seven years since the accomplished Cathedral organist used to draw many amateurs to our venerable pile. He must have been more than encouraged on the evening of the 10th ult., when the choir of the edifice was completely filled by a thoroughly representative audience. The programme was in excellent taste and it need not at this hour be said how well Dr. Peace acquitted himself. Other six Recitals will be given during the next few weeks.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

The first skeleton scheme of the Philharmonic Society has now been issued, the greater works included in the programme of the Concerts to be given this side of Christmas being Handel's "Alexander's Feast," Goring Thomas's "Swan and the Skylark," and Mendelssohn's "Hymn of Praise." No word as yet appears in regard to Symphonic music, but in this respect the matter may well be left in all confidence to the judgment of Sir Charles Hallé, who generally manages to give the subscribers quality and quantity to suit all tastes. The first Concert takes place on October 8.

A brief announcement has appeared as to the resumption of the customary Harrison series, and this seems to complete the list of such things as relate to ordinary Concerts for the present, the season just now being more devoid even of promise than is usual during holiday time.

The Sunday Society has secured St. George's Hall for twenty Concerts, and to allow of this the winter Organ Recitals, which previously alternated with the first-named performances on Sunday afternoons, have had to be abandoned. They have been a somewhat costly matter for the ratepayers, and the attendance has not been encouraging, something less than 300 auditors being the average at each, while as many thousands have thronged the hall at the Sunday Society's Concerts.

Too late for notice last month, there came the Annual Meeting of the Chester Diocesan Choral Association, in St. Werburga's Cathedral. The amalgamated choirs numbered about 1,000 voices, which were from the following choirs:—Cathedral (ladies) Nave choir, New Brighton, St. Thomas's (Stockport), Parish Church (Stockport), Newton Moor, Northenden, Chadkirk, St. George's (Altrincham), Hyde, St. Paul's (Chester), Christ Church (Chester), Sale, Upton, Cholmondeley, Bromborough, Mottram, Congleton, Bowden, St. Mark's (Birkenhead), Tranmere, Smallwood, Malpas, New Ferry, and Rock Ferry. The Rev. Hylton Stewart conducted, Dr. J. C. Bridge and Mr. J. T. Hughes being at the organ; the accompaniments were supplemented by Gladman's band from Lichfield.

The only musical society from this district which has so far given publicity to its intentions is that of Runcorn, where the works selected are Gade's "Erl-King's Daughter," Barnett's "Ancient Mariner," and Mendelssohn's "Elijah."

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

THE only musical event to be mentioned since the end of the season is the Public "Concours" of each of the Conservatoire classes. These displays prove a source of great interest to the public, who rush to secure any available seats. It would seem, however, to be a doubtful pleasure to listen to twenty-two successive performances of Rubinstein's Concerto, or thirty-four of Chopin's Allegro. We need not enter into any details of these performances, but will simply content ourselves with saying that a good deal of satisfactory work is accomplished at the Conservatoire. We may, however, note that Mlle. Marignan obtained a first prize in the three classes for singing, opera, and opéra comique. The first three prizes for the pianoforte (men) were won by pupils from M. de Bériot's class. Young Lazarre, a boy fourteen years of age and a pupil of M. Diemer, played Rubinstein's Concerto with remarkable facility of execution. If this boy is not allowed to enter on the dangerous career of an infant prodigy he will certainly become a great pianist. Another child, Mlle. Strobarts, eleven years old, created quite a sensation among the audience. She played Parish Alvars' Concerto for the harp with extraordinary brilliancy. This charming work by Parish Alvars is well written, and, accompanied by a double quartet, created a very good effect. Only the Opera now remains open, but music is in full swing at all the sea-side resorts; the casinos are not sufficient, and even in the poorest churches performances of musical masses are being organised.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

THE chronicle of events since last writing might be summed up in a sentence almost as brief as the famous report of the old-time sea captain on the manners and customs of the Fiji Islanders: "Manners, none; customs, nasty." The return of Mr. Henry E. Abbey from Europe, where he has been completing the engagements for next winter's season of opera at the Metropolitan Opera House, confirms the announcements already made, and adds the intelligence that the baritone Kaschmann and Miss Clara Hunt, an American contralto who has been studying in Paris, have been included in the company. Two new tenors, Messrs. Cremonini and Lubert, will also be heard. Signor Bevignani will be the conductor for everything except German work, which, as already stated, will be in the hands of Mr. Seidl. Signor Mancinelli will not return. The season's performances will open on November 13 with either "Carmen" or "Tristan and Isolde."

The Wagnerian opera, to be given under Mr. Damrosch will be heard at the old Academy of Music. The history of this house as the home of grand opera practically came to an end with the close of the Mapleson dynasty. For a short time afterwards the organisation known as the "National Opera Company" occupied it with works sung

in English; but that venture was short-lived, and since then it has been given over to theatrical performances, mostly of the sort which require a very large stage, which the Academy possesses. Old New Yorkers, whose memories run back over the brilliant scenes enacted in the Academy in former years, will be glad to see the old house re-invested with something of its former prestige. Mr. Damrosch's venture will be worth watching as an indication of the extent to which the location of a building will affect the success of the performances given in it. Fashionable New York has completely deserted the neighbourhood of the Academy and moved a long way off. It will be interesting to see whether the wealthy patrons of the opera in New York (many of whom are in a manner committed to the Metropolitan either as stockholders or as habitual box owners) will feel an interest in Wagnerian music-drama sufficient to bring them the long distance from their "up-town" residences down to the mercantile and somewhat shabby neighbourhood of the old Academy. However, Mr. Damrosch's ventures have usually been well advised, and it is to be hoped that this one will prove no exception to the rule. The German population of New York is still on the East side of the city, and some of it in neighbourhoods from which the Academy is fairly accessible. How important this question of location may become will easily be seen when it is remembered that transportation in New York means movement northward or southward, that the Academy of Music is at Fourteenth Street, a street which is very much farther "down-town" to-day than it was "up-town" when the building was erected, and when it is further remembered that by the elevated railroad (the swiftest method of travel which the city affords) it takes the best part of an hour to reach it from the upper part of the city, where a strong contingent of its German inhabitants live.

The engagement of Mr. Frank van der Stucken as conductor of the Cincinnati permanent orchestra left a vacancy in the conductorship of the Arion Society of New York. It is said that there were fifty-eight applicants for the place, which has just been filled by the appointment of Julius Lorenz, of Glogau, Silesia, as director, at an annual salary of 2,000 dollars. Mr. Lorenz has also been offered the position of conductor of the Arion Society of Newark, New Jersey, at a salary of 1,000 dollars. He is expected to take up his new duties in the Fall.

There are two or three associations of professional musicians in New York, outside the Musical Union, which is in the nature of a trade union, of which, perhaps, the most important are the Clef Club and the Manuscript Society. The Clef Club has all along preserved a more social character, preceding its meetings with a dinner, and devoting considerable attention to the informal exchange of ideas and opinions among its members. The Manuscript Society has heretofore kept to a more serious line of work. Its primary object has been the production of manuscript works composed by its members, and it has shown great earnestness in securing the best attainable performances of these. Up to the present time the Society has had a rather local character, and has not been very large, but this year it has taken a new departure, and is now enlarging its membership by including many of the best professional musicians in the country, irrespective of the distances at which they may live from New York. It is now proposed to put the Society more upon the basis of a social club, while at the same time it will not at all abandon its original purpose. Quarters for the new club have been engaged, and it is expected that these will be ready for occupancy by October, after which date the initiation fees will be increased. The formal opening of the club house will include a series of receptions and the exhibition of a collection of manuscripts, old and new. A part of the building will be fitted up as studios for teaching members. Six private meetings (Concerts of chamber music) will be given in the club house between the months of November and May, and four public Concerts during the season will be given, instead of three, as heretofore. Of these, three will be with orchestra and one will be devoted to chamber music. Of the three Orchestral Concerts it is proposed to devote one to operatic selections, one to oratorio and cantata excerpts, and one to symphonic works. Negotiations are pending with the foremost musical conductors of the

country, and a complete programme of the works to be performed, and the orchestral and choral bodies engaged to interpret them, will be announced at the beginning of the season. The list of musical conductors who are members of the Society includes the names of Mr. Anton Seidl, Mr. Walter Damrosch, Mr. Sam Franko, Mr. Richard H. Warren, of New York; Mr. Emil Pauer and Mr. Carl Zerrahn, of Boston; and Mr. Theodore Thomas, of Chicago. All executants at both private and public Concerts must be members of the Society, except in the case of large orchestral or choral bodies, when the conductors must be members. This last rule secures for the compositions presented renderings of as high an order of merit as can be procured in this country. There are five classes of members: active (composers, who must submit a manuscript in polyphonic form for criticism, upon the result of which the action of the Society is based), professional (who must be executants), associate (amateurs), life, and honorary. At the last annual meeting the Society extended its membership limit to 1,000, and it is confidently expected that this limit will be reached before October 1. Seventy-nine applications were received during one week in May.

In the field of Church music there have been a few recent changes which may be of interest to note, chiefly because the persons concerned are for the most part Englishmen. The transfer of Mr. Lacy Baker from St. Peter's, Philadelphia, to St. James's of that city, left the position at St. Peter's open from October 1. This has been filled by the appointment of Mr. Sippel, of Bethesda Church, Saratoga. The Saratoga place has in turn been filled by the appointment of Mr. A. S. Houghton, of Ann Arbor, Michigan. The Ann Arbor place is unfilled at date of writing. Mr. James Pearce has resigned the organ of St. John's Church, Yonkers, New York,—an important post just outside the limits of the city—and has been succeeded by Mr. A. E. Jeffery, formerly of the Cathedral at Albany.

IN connection with the celebration of the centenary of the London Missionary Society, a Children's Musical Festival took place at the Crystal Palace on July 27. Most of the young people came from London, but there were several contingents from Luton, Brighton, Tunbridge, Redhill, &c. A Sunday School choir competition was included in the proceedings, the conditions being that each choir should sing a piece of its own selection and also the hymn "Who is this so weak and helpless?" The first prize was gained by the Kentish Town Congregational School; the second by Bromley (Kent) Congregational School; the third by Christ Church, Enfield; and the fourth by Chapman Road, Clapton. Subsequently there was a Sacred Concert on the Handel Orchestra by a choir of about 1,500 voices, Mr. Luther Hinton (who was one of the judges in the choir competition) conducting, whilst Mr. Horace G. Holmes presided at the organ. The hymn "A Message to the Nations" was sung with particularly good effect, and much fervour marked the rendering of the centenary hymn, "The whole wide world for Jesus." The vocal pieces were interspersed with performances by the Crystal Palace Orchestra.

WE may remind our readers that two important provincial Festivals will take place during the present month, the first at Gloucester on the 10th, 11th, 12th, and 13th inst., and the second at Cardiff on the 18th, 19th, 20th, and 21st inst. Details of the programmes of both Festivals have already appeared in THE MUSICAL TIMES. We may, however, recapitulate that at Gloucester the important works will comprise Brahms's "Song of Destiny," Parry's "King Saul," Dvorák's "Stabat Mater," Beethoven's Mass in C, "Elijah," the "Hymn of Praise," and "The Messiah," while the novelties will be "The Transfiguration," by F. H. Cowen, a Church Cantata by C. Lee Williams, and a new Concerto by Dr. C. H. Lloyd. At Cardiff the chief works will be Tinel's Oratorio "St. Francis," Verdi's "Requiem," Berlioz's "Faust," Spohr's "Last Judgment," the Choral Symphony, Sullivan's "Light of the World" (conducted by the composer), "St. Paul," and "The Messiah." The novelties by British composers are two short works—"The Bard," by Professor Stanford, and "The Psalm of Life," by David Jenkins (each conducted by its composer).

AN interesting "Gounod Festival" in the Border Towns will be held at the Exchange Halls, Hawick, on November 14 and 15. The programme for the first date will comprise selections from "The Redemption" and "Mors et Vita," and a Romance for violin solo (M. Maurice Sons), which has not before been heard in this country; and on the Friday evening the programme will include the Garden Scene, Soldiers' Chorus, and Kermesse from "Faust," the Intermezzo from "Philemon et Baucis," the Balcony Scene from "Romeo and Juliet," and several of the composer's most popular songs, including "There is a green hill far away," "Nazareth," &c. There will be a full orchestra and a chorus of 300 voices selected from the five Border Towns. No less than five honorary conductors and five honorary organists figure in the prospectus, and the fact that a guarantee of over £300 has been subscribed augurs well for the financial prospects of the Festival.

GERMAN musical journals express themselves generally in favour of Dr. Chrysander's views in regard to the execution of Handelian scores, as exemplified at the recent Mayence Festival, and are unanimous in their praise of the performances. As regards the soloists, the palm is accorded jointly to M. Messchaert and Mr. Edward Lloyd, and that in no measured terms. Thus Professor Emil Krause, a highly competent German critical authority, says, in *Die Sngerhalle*, of Leipzig:—"M. Messchaert rendered the part of the titular hero (in the "Hercules" performance) in an unsurpassable manner, both as regards truth of expression and beauty of vocalisation. Worthily by his side stood Mr. Lloyd, as *Hyllos*. Probably never before has there been heard in German concert-rooms a tenor commanding in such perfection, and in its every detail, the art of oratorio singing."

THE first great Bavarian Provincial Musical Festival is to be held from the 26th to the 29th of next month, at Bamberg, under the conductorship of Herr Max Leit-huser. The performances will be inaugurated on the 26th with an opera expressly composed for the occasion, the libretto of which deals with a legend connected with the city of Bamberg. On the second day, a grand Concert will be given in the Municipal Theatre, by prominent Bavarian artists, both vocal and instrumental. The third day will be devoted to performances by the united choirs of the leading choral societies of the kingdom; and the Festival will terminate (on October 29) with a grand Orchestral Concert, in which several new works will obtain a first hearing. The orchestral body will comprise eighty executants.

A *Matinee Musicale*, under the patronage of His Royal Highness the Duke of Cambridge, was given on the 9th ult., at Homburg, by Miss Kate Brigstoke, a lady well known in Leeds musical circles as a pianist and concert-giver. Miss Brigstoke, who is the daughter of the English chaplain at Homburg, and a late pupil of the Frankfurt Conservatorium, created a most favourable impression by the ease and brilliancy of her touch and general proficiency, and was greatly applauded in pieces by Schumann, Chopin, Liszt, and others. She was ably assisted by Frulein K. Freyberg (contralto) and Herr H. Warnke (violinello), both well known local artists.

THE last Pianoforte Recital of the summer season was given by M. de Greef, at St. James's Hall, on July 27. The performer should be blamed for giving isolated movements from esteemed works, such as Chopin's Sonata in B flat minor (Op. 35) and Schumann's "Faschingschwank aus Wien," but his rendering of them was brilliant and tasteful, as also of pieces by Schumann, Moszkowski, and other composers. The measure of success attained by M. de Greef was very satisfactory, considering the lateness of his visit, and he is assured of a warm welcome on his next appearance in London.

AT St. James's Hall three Richter Concerts will be given on Monday evenings, October 21 and 28, and Monday afternoon, November 4; Seor Sarasate will give three Concerts, with the co-operation of Madame Berthe Goldschmidt, on Saturday afternoons, October 19 and November 2, and Monday afternoon, December 2; and

Mr. Rosenthal will give three Pianoforte Recitals on Wednesday afternoons, October 30, November 13, and Monday afternoon, December 9. All the above Concerts will be under the direction of Mr. N. Vert.

NOT the least interesting feature of "The Dictionary of British Musicians," which Messrs. Jarrold will issue shortly, is the addition of very many authors connected with British musical bibliography which have never before appeared in any dictionary. It is also stated that the work goes back to such early times as the ancient British bards, and includes the names of all the principal musicians before the public at the present time, and the publication of the volume should be of considerable interest.

MADAME MELBA'S American tour will extend over three months. Over forty Concerts will be given, the first part of each consisting of miscellaneous selections, and the second of an entire act from either "Faust," "Rigoletto," "Hamlet," "Traviata," or "Lucia." Madame Melba's company will include Madame Scalchi, Mdlle. Bauermeister, and Mr. D'Aubign; and Mr. Landon Ronald, a son of Henry Russell, will conduct a special orchestra which Madame Melba has engaged to accompany her.

THE latest invention for turning the leaves of music, "Joyce's Music Leaf Turner," is by far the simplest device hitherto brought before musicians. There are no springs, the leaves being turned by means of a toothed wheel, set in motion by pressing a knob. Pressure on a lower knob turns the leaf backwards—a great advantage in the case of music that has to be repeated. The instrument fits on to any ordinary music-stand, and is certainly in advance of anything of the kind we have previously seen.

SIR AUGUSTUS HARRIS has acquired the right to produce at Covent Garden next season "La Vivandiere," an opera by the late Benjamin Godard, recently produced at the Opra Comique. The chief character will be played by Madame Calv. The libretto is by M. Henri Cain, the well known painter, and the author of "La Navarraise." The orchestration of the last two acts, having been left unfinished at the composer's death, has been completed by M. Paul Vidal.

ON Sunday, the 11th ult., at St. Joseph's Retreat, Highgate, Mr. Henry J. Wood's Grand Mass in E flat was given for the first time, conducted by the composer; and in the evening Rossini's "Stabat Mater" was sung. The soloists were Masters Balfre and Barker; and Messrs. Valentine Smith, Lloyd Chandos, Herbert Linwood, William Ludwig, W. A. Peterkin, and F. Fisher. Mr. Volanti Armitage presided at the organ on both occasions.

AN autumn season of opera in English is to be given by Mr. Hedmond at Covent Garden, commencing early in October with "Tannhuser." Mr. Goossens, late of the Carl Rosa Company, will act as conductor. It is expected that Wagner's "Flying Dutchman" will be revived, and an English version of "Die Walkre" will be produced, the latter under the direction of Mr. Henschel.

THE Bernhard Carrodus String Quartet, consisting of Messrs. Bernhard M. Carrodus, W. Richardson, K. Carrodus, and J. F. Carrodus, will give a series of three Chamber Concerts on November 7, 20, and December 5, at the Queen's Hall. The programmes will include, besides well known works, compositions by modern composers.

MADAME SCHUMANN has recently arranged for ordinary pianoforte (solo) all her late husband's Pedal Clavier compositions, known as "Sketches and Studies." This important publication will shortly be issued by Messrs. Novello, Ewer and Co.

THE prospectus of the Royal Choral Society was not issued at the time of our going to press, but we understand that it is intended to perform, during the season, Dr. Hubert Parry's "Invocation" Ode in honour of Purcell, which will be heard first at the Leeds Festival.

CAVALIRE ZAVERTHAL, the Director of the Royal Artillery Band, intends giving an annual Concert, at Queen's Hall, for the sole purpose of introducing the works of British composers. Such a laudable intention cannot fail to meet with hearty recognition.

MR. CHARLES MACPHERSON has been appointed sub-Organist at St. Paul's Cathedral, in place of the late Mr. Hodge. Mr. Macpherson was formerly a choirboy at St. Paul's.

MR. HUGH BLAIR, who has for some years been assistant-organist at Worcester Cathedral, has now been appointed organist in place of the late Dr. Done.

PROFESSOR VILLIERS STANFORD'S Mass in G is to be performed in the Hofburgkapelle at Vienna during the winter, under the direction of Dr. Richter.

DR. GEORGE J. BENNETT has been appointed organist of Lincoln Cathedral, in succession to Mr. J. M. W. Young, who has retired after many years of service.

MR. F. A. W. DOCKER, the organist of St. Andrew's, Wells Street, has been appointed Professor of the Organ at the Guildhall School of Music.

MESSRS. PLUNKET GREENE and Borwick will resume their Song and Pianoforte Recitals at St. James's Hall in October and November.

SIGNOR TAMAGNO will sing the part of *Nero* on the first production in Italy of Dr. Boito's new opera "*Nerone*."

MR. ALFRED GIBSON has been appointed a Professor of the Violin at the Royal Academy of Music.

OBITUARY.

WE have to record the death of DR. WILLIAM DONE, the esteemed organist of Worcester Cathedral, which occurred at his residence in the College on the 17th ult., at the advanced age of eighty. For seventy years he had been in the service of the Cathedral, holding the position of organist for more than half-a-century, and conducting the Triennial Musical Festivals during that period, with the exception of the last meeting, when failing health compelled him to hand over the duties to the assistant-organist, Mr. Blair. The deceased musician's career was typical of the Provincial organist of the old school. A native of Worcester, young Done became a choirboy at the Cathedral in 1825, and was subsequently apprenticed to Clarke, the then organist, who in 1839 appointed him his assistant, and upon Clarke's death, in 1844, he was nominated his successor. Done's mastery over his instrument rendered him widely known in his day. He effected many necessary changes and improvements in the musical services of the Cathedral, not the least important and successful of which was the introduction, some fifteen years since, of Bach's "*Passion*" Music into the special services during Holy Week; while to him also is mainly due the formation and careful training of the excellent voluntary choir. He was the conductor, for many years, of the Worcester Choral Society, and some of his compositions for the church have been much appreciated. Obviously, in such a career, the notable events are but few, and arising mainly from the exercise of its professional duties. Thus his memory carried him back to the first Worcester Festival in which he took part, when Pasta sang and George IV. was present. His subsequent assumption of the duties of festival conductor brought him into association with the foremost musicians and musical celebrities of his time, and the crowning event of his life was the celebration last year of the jubilee of his organistship, on which occasion the honorary degree of Doctor of Music was conferred upon him by the Archbishop of Canterbury.

The death is announced, on July 24, at Paris, of HENRI ALTÈS, the celebrated flute player, aged seventy. He was for many years solo flautist at the Paris Opéra, and since 1868 professor of his instrument at the Conservatoire, from which post he only retired last year, when he was succeeded by M. Taffanel. M. Altès, who was the brother of M. Ernest Altès, the former *chef d'orchestre* at the Opéra, has written a number of compositions for his instrument, with orchestral accompaniment or that of the pianoforte.

DR. GEORGE F. ROOT, the popular composer of songs, died suddenly, on the 6th ult., at Bailey's Island, Maine, U.S.A., aged seventy-five. He was born in Sheffield, Mass., on August 30, 1820, and worked on his father's

farm until he was eighteen, by which time he had already acquired, entirely unaided, a certain proficiency on several musical instruments. He then went to Boston for the purpose of taking some lessons, supporting himself meanwhile as best he could, and in 1844 took up his abode in New York, where he soon gained a reputation as a teacher of the pianoforte. Ten years later he visited Paris, where he pursued his studies for a year. Returned to the United States, he published his song "*Hazel Dell*," in 1853, the first of a great number of others that followed, and which had an immense vogue on both sides of the Atlantic; notably his "*Tramp, tramp, the boys are marching*," and other war songs on the side of the North, composed during the Civil War. Dr. Root was the founder of the Normal Musical Institute in America and the author of several theoretical works on the art. It is a melancholy reflection for the relatives of the deceased musician, now in England, that he was within a fortnight of celebrating his golden wedding, and that the diploma of honorary membership of the Tonic Sol-fa College, which had been conferred upon him recently, was on its way across the Atlantic.

TERESA BRAMBILLA, one of five sisters who attained celebrity as operatic singers during the earlier part of the century, the most famous of them being Marietta, the contralto, died recently at Milan, in her eighty-third year. She was born at Cassano d'Adda in 1813. Gifted with a rich soprano voice, Teresa became a pupil at the Milan Conservatorio, and, after having gained experience at several minor theatres, she made her *début* at La Scala, Milan, in 1837, when she took part, with her elder sister, Marietta, and others, in the performance of the cantata "*On the death of Malibran*," written conjointly by Donizetti, Pacini, Mercadante, Vaccai, and Coppola. Her reputation became henceforth established. She was the original *Gilda* at the first performance of Verdi's "*Rigoletto*" in 1851, at Venice, and achieved an enormous success both at the Théâtre Italien, in Paris, and at Madrid. For many years past she had lived in retirement.

Professor GUSTAV ENGEL, the eminent teacher of dramatic singing, and the *doyen* of Berlin musical critics, died in that capital on July 19, at the age of seventy-one. Engel was born at Königsberg on October 29, 1823, and studied philology at that University, while his musical instructors were the celebrated Berlin professors, Marx, for theory, and Heinrich Koltzolt, for vocal art. He was appointed to the teaching staff of the Berlin Royal Hochschule für Musik in 1874, and numbered amongst his more celebrated pupils Theresa Maltén, Lola Beeth, Jetta Finkenstein, Bullss, Krollop, and others. Equally important was his activity as a critic, which he commenced in 1853 on the now defunct *Spener'sche Zeitung* and continued in the columns of the influential *Vossische Zeitung*, with which journal he had been associated since 1861. Amongst his brilliant Berlin contemporaries—Otto Gumprecht, Heinrich Dorn, and Louis Ehler, the two latter of whom have preceded him in death—he was the least brilliant, perhaps, but the most erudite and highly cultured; and while representing a somewhat ultra-conservative standpoint, his judgment was never unduly biased. The deceased has published an analysis of Mozart's "*Don Giovanni*," and a valuable contribution to the aesthetics of the art entitled "*Asthetik der Tonkunst*," besides several philosophical and physiological works.

A highly meritorious musician, Musik-director JOSEF RENNEN, died on the 11th ult., at Regensburg, after a protracted illness. He was born at Schmatzhausen, near Landsbut, in 1832, and received his first musical instruction from his father, who was the schoolmaster of the village. In 1858 he was appointed choral conductor and teacher at the Aula Scholastica in Regensburg, an appointment which he held until he fell ill three years ago. During the intervening thirty-five years his indefatigable zeal and devotion to his art, together with the amiability of his character, rendered him one of the most influential and justly esteemed personalities in the musical life of Regensburg. He was the conductor for many years of the choral and orchestral societies, held a professorship at the Regensburg School for Church Music, and some thirty years since founded the Musical Institute bearing his name, and which he personally superintended up to 1882.

In addition to this beneficial local activity Renner has earned the gratitude of musicians and music-lovers generally by his zealous revival of German madrigals of the sixteenth and seventeenth centuries, for which purpose he founded the Regensburg Madrigal Choir, the performances of which have obtained enthusiastic recognition in Concert tours in all the larger towns of Germany.

ACHILLE LEMOINE, head of the well-known French music publishing firm, died at his residence at Sèvres last month, aged eighty-three. The business was established in Paris by his grandfather, Antoine Lemoine, in 1780, and had been under the chief proprietary charge of the deceased for over forty years, in the course of which many important publications have been issued by the house, notably the collection of classical pianoforte music in several volumes, entitled "Le Panthéon des Pianistes," which preceded the similar publications, at popular prices, of Peters and Litoff. M. Achille Lemoine was an accomplished pianist, pupil of Bertini and Kalkbrenner, and the composer, in his earlier days, of a number of pieces for that instrument under the *nom de plume* of Heintz. He was a Chevalier of the Legion of Honour.

The death is announced, on July 20, at Milan, of the once celebrated ballet director, GIOVANNI CASATI, aged eighty-six. Amongst the numerous ballets of his invention which have added brilliancy to the seasons of La Scala, may be instanced "Sardanapolo," "Il Diavolo a quattro," "Il Profeta Velato," and others. To several of these, being an excellent musician, he had also written the music. Like Tagliioni, Casati had several children who spread the fame of their father throughout the civilised world.

HENRI WITMEUR, Professor of Mineralogy and Geology at the University and the Ecole Polytechnique of Brussels, died recently in that town. M. Witmeur was a musical amateur of considerable attainments and the composer of numerous songs; one of them, the "Chant des Etudiants," having achieved great popularity in Belgium.

Spanish papers announce the death recently at Barcelona of FEDERICO SOLER, the Catalan poet and dramatic author, in his fifty-seventh year. Under the pseudonym of Serafi Pittara, Soler wrote a vast number of *poesias*, dramas, and comedies, all of them in the Catalan dialect, which justly attained great popularity throughout Spain, and obtained for him the recognition of the Madrid Royal Academy. Amongst the nine librettos of *zarzuelas* from his pen may be instanced "Los Pescadores de San Pol," "Los Estudios de Cervera," and "La Rambla de los Flores," the latter in collaboration with the composer, Felin Codina. There was an imposing demonstration of public sympathy at his funeral.

We have also to record the following deaths:—

On July 16, through an accident on the mountains near Ried Lötschenthal, Valais, Switzerland, in his twenty-sixth year, EDWARD FELIX MENDELSSOHN BENECKE, a grandson of the composer of "Elijah."

On July 19, at Fredriksvaern, CARL WARMUTH, chief of the well known music publishing firm of Christiania, excellent musician, and proprietor of the *Nordisk Musiktidende*, aged fifty-one.

On July 31, at Schandau, JULIUS RAMMELSBURG, esteemed violinist.

Recently, at Cassel, Frau EMILIE ZAHN, only surviving daughter of Louis Spohr, and herself also musically gifted, aged eighty-nine.

Recently, at Connorsville, Indianapolis, MARY TATE, pianist, aged twenty-one.

On the 1st ult., at Leipzig, EMIL TREFFTZ, distinguished musical amateur, member of the directorates of the Royal Conservatorium and the Gewandhaus Concerts, and President of the Bach Society, in his eightieth year.

On the 2nd ult., at Kansas City, U.S.A., ERNEST APPY, violoncellist, native of Amsterdam, aged sixty.

On the 2nd ult., at Cologne, META KALMAN, highly popular operatic singer, much appreciated also in Berlin.

Recently, at Florence, GIUSEPPE RINI, a well known impresario.

On the 4th ult., at St. Andrew's Place, Bradford, ROBERT LEACH, President of the Bradford Choral Society, in his sixty-second year.

Recently, at Paris, HIPPOLITE DE VOS, esteemed musical critic, one of the *redacteurs* of the *Nouvelle France Chorale*, of which his brother, M. Camille de Vos, is the chief editor.

On the 12th ult., at Munich, Professor LUDWIG ABEL, violinist, pupil of David, inspector at the Royal Academie der Tonkunst, composer of violin music and author of a violin school much in vogue, aged sixty.

Recently, at Munich, FRAU FRANZISKA RITTER (*née* Wagner), a niece of the Bayreuth master.

On the 5th ult., at Pitten, near Vienna, ANTON STINGL, chief of the well known Viennese pianoforte manufacturing firm, aged seventy.

Recently, at Baltimore, RUDOLPH GREEN, excellent violoncellist, member of the Seidl Orchestra and of the Peabody Quartet, aged fifty-four.

CORRESPONDENCE.

SENZA SORDINO.

TO THE EDITOR OF "THE MUSICAL TIMES."

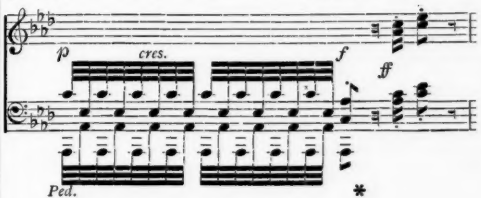
SIR,—As a contribution towards solving the meaning of *senza sordino* and *con sordino* in Beethoven, may I offer the subjoined?

Mr. Hipkins, in "Pedals," Grove's Dictionary, says Zumppe's pianofortes had the dampers moved by mechanism governed by stops, and that "Stein's and other German pianos had a lever to be pressed by the knee."

Mr. Hipkins, in "Sordini," Grove's Dictionary, says that Beethoven did not use the term *Ped.* in his earlier works because the pedal was of recent introduction.

Carl Czerny was a pupil of Beethoven. In his Piano School, Vol. IV., he says that he "studied many of Beethoven's works under the Master's own guidance," and enjoyed his "friendly and instructive intercourse"; that he had been asked to treat in his School of the performance of Beethoven's works. The fourth volume is made up chiefly of suggestions "on the proper performance of all Beethoven's works for the piano solo," including metronome marks giving "the time in which Beethoven himself performed his works," and very full instructions for the use of "the pedal," as he calls it in every case—the "damper," "loud," or "right foot" pedal. One sentence says that "Beethoven employed the pedal much more frequently than we find it indicated in his compositions."

In his remarks on Op. 26, Variation 5, Czerny says: "The last fifteen bars *senza sordino*—that is, with the pedal, as it was indicated at the period when this Sonata appeared." See paragraph three, above. In the Funeral March, he says: "In the Trio (in A flat) the *senza sordino* (pedal) prescribed by the author is employed as follows":—



To the Sonata in C sharp minor (Op. 27), first movement, he gives the direction "*sempre senza sordino*," explaining this by "the prescribed pedal must be re-employed at each note in the bass." Further, he directs where the *pp* pedal is to be used and where it is not to be used, in conjunction with the *senza sordino* or damper pedal in this movement,

saying that Beethoven used the *ff* shifting pedal in the way he prescribes. In the third movement, *presto agitato*, he says that at the *ff* quaver chords at the end of bar two of this movement, and wherever they occur, "the pedal must always be used."

In the suggestions as to playing the *Rondo* of Op. 53 he says: "This *Rondo*, of a Pastoral character, is entirely calculated for the use of the pedal, which is here actually expressed"; and in a foot-note to this same sentence he says: "The indication *senza sordino* was only continued as long as the pedal was pressed with the knee." See paragraphs two and three above.

Czerny never speaks of a *ff* pedal (leather or felt interposed between hammer and strings and called *sordino*). He does say that there were pedals other than the two we now use, but that they were discarded, "all others being acknowledged as unworthy of the true artist's notice." His *ff* pedal is the "shifting pedal." *Senza sordino* with him is a lever pressed by the knee, by which the dampers are raised, and is an earlier indication for producing the effect later on, and now obtained by means of *Ped. Con sordino* is the opposite of this, and equals *.

Czerny ought to know what he is talking about; he himself is sure of the correctness of his remarks, and claims, in a concluding paragraph to the Solo Sonatas, that his remarks are correct. If he is any authority in pianoforte matters, and Beethoven in particular, the above should be of value.

I may perhaps be allowed to say that when I was a youth I was taught that *senza sordino* and *con sordino* were the word-equivalent of *Ped. . . **; that I have never since heard a suggestion to the contrary; and, to the best of my recollection, never read one till the July note to Mr. Shinn's letter and this month's article, and I have read every number of THE MUSICAL TIMES since 1856.—Yours faithfully,

R. B. BATEMAN.

Aberdeen, August 5, 1895.

TUNES FOR CHURCH BELLS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Would any of your readers be so good as to tell me of some suitable tunes for bell chimes? I already have most of those commonly adopted for such purposes, but feel sure that many other tunes will be known to the readers of THE MUSICAL TIMES.

I also know the three pretty compositions which have been published for the pianoforte, entitled "Carillons de Dunkerque," "Salzburg Chimes," and "Holsworthy Church Bells"; probably there are other pieces published equally suitable. I should be very grateful for any information on the subject. My clock has fourteen bells.—Yours, &c.,

HENRY T. TILLEY.

St. Mary's Vicarage, Smethwick.

TO CORRESPONDENTS.

. Notices of concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BEDFORD.—Satisfactory evidence of the good teaching afforded at the School of Music over which Mr. Diemer presides was afforded on July 25, when a miscellaneous Concert was given by the students on the occasion of the distribution of certificates by the Mayoress.

BRIGHTON.—To a frequenter of Covent Garden stalls, an opera "Recital" in costume of the *ad captandum* motives in "Cavalleria," "Faust," and the "Bohemian Girl" does not sound attractive; but a chance auditor at Mr. Burgo's Opera Recitals at the Brighton West Pier in the last weeks of August would have felt more astonishment at the relatively spirited effect produced by such very slender means, than at the fact that so much talent should have led to the development of this little nomad *troupe* into something like an institution. Notwithstanding unavoidable shifts, such as doubling inconsistent parts, and the substitution of a Steinway pianoforte (very artistically played by Mr. Leslie Smith) for an orchestra, one was surprised at the successful imitation of their European prototypes on the grand opera stage. The little band of six performers do their spiriting with substantial accuracy, and, what is perhaps more important, the stage is never lifeless or dull. The very clever soprano ("prima donna assoluta" she would be ambitiously styled elsewhere), Madame Eugénie Morgan, may be pardoned if her gestures, always telling, verge on staginess; holiday-makers like that sort of thing, and the clear ring of her B flat in the "Jewel" song (with a piano which took it up to C) would atone for a little over-zeal. The impression produced by the whole show was one of gratification at the intellectual progress in *fin de siècle* Brighton.

CAPE TOWN, AFRICA.—An effective and much appreciated performance of Gounod's "Redemption" was given, on July 22, in the Good Hope Hall, under the able direction of Mr. T. Barrow-Dowling. Great praise is due to the choir for the intelligent manner in which the choral portions were sung, particularly for the devotional expression with which were rendered the beautiful opening sentences of the "Promise of Redemption"; the impressive delivery of the opening chorus of Part II., "Saviour of men"; and the vigour infused into the male choruses. Under such conditions the magnificent number "Unfold, ye portals everlasting," made its usual deep impression, and most advantageously displayed the capabilities of the choir. Equal justice was done to the fine music by the soloists, who were Madame Cheron-Saxon, Mrs. Vincent, Mr. C. H. Cawse, and Mr. Norman Salmond, the last-named singing the parts of the bass Narrator and also that of the Saviour. Valuable assistance was rendered by Mrs. Barrow-Dowling at the organ.

CARDIFF.—Dr. Joseph Parry's fourth opera, entitled "Sylvia," the libretto of which, by Mr. Mendelssohn Parry, deals with the Druids and Romans, was successfully produced on the 12th ult., at the Theatre Royal. The principal characters were effectively embodied by Miss van Dalle, Madame Hannah Jones, Mr. M. Humphreys, Mr. M. James, and Mr. Franklin Clive; and the choral and orchestral portions were well rendered. The work was heartily received by a large audience.

DOWNHAM MARKET.—Gounod's motet "Gallia," together with a vocal and instrumental miscellaneous selection, were rendered in a praiseworthy manner on Prize-day, on the 1st ult., at Hill House School. The vocal executants were Miss Cole, Mr. F. Cole, and Mr. H. Hilton. Instrumental solos were played by the Misses W. Cubitt, A. Lowe, and Noverre, and the performance as a whole reflected great credit on the music-master of the school, Mr. C. H. Lewis.

DUDLEY.—A Musical Service was given in the Parish Church on the 18th ult., when a selection from Handel's "Messiah" was performed by an augmented choir of about fifty voices. The soloists were Miss May Berry, Mrs. Bird, Mr. J. H. Round, and Mr. W. H. Smith. Mr. W. Stansfield presided at the organ, and Mr. G. H. Mainwaring, who has been connected with the choir for the long period of fifty-six years, conducted. The solos were effectively sung and the choruses were well rendered, the leads being taken up with precision. This was Mr. Stansfield's last service here, as he was leaving to take an appointment in America. The large congregation of about two thousand, which came from all parts of the district, testified to the appreciation of the good work done by Mr. Stansfield during the past ten years in this neighbourhood. He was also made the recipient of valuable testimonials from the clergy, the Parish Church choir and congregation, and the Amateur Operatic Society.

EASTBOURNE.—The high standard of excellence attained by the Devonshire Park Orchestra, under the able direction of Mr. Norfolk Megone, has been well sustained during the past month, and the performances fully merit the support they receive. Beethoven's Fifth Symphony was played on the 8th ult., and the programmes, as a whole, are models of judicious selection.

EDINBURGH.—The second of the Musical Recitals in connection with the Edinburgh summer meetings was given at the Oddfellows' Hall, on the 19th ult., under the management of Mrs. Kennedy-Fraser, the subject, "Contrasts," having as illustration Mozart and Beethoven. Mrs. Kennedy-Fraser read an interesting and instructive paper, showing, amongst other things, how the musical characters of these two differed like their personal characters; how Mozart was influenced in his music by the aristocratic polish, politeness, and formal conventionalities of the patrons of his time, contrasting thus with Beethoven's more robust naturalness and directness of expression; also pointing out that with Mozart the tendency was to sacrifice emotional expression to formal beauty, whereas, with Beethoven, the form was made to obey the emotion. A well-selected programme was given, Miss Gertrude Peppercorn, a young Royal Academy student, of London, creating quite a sensation by her refined playing of Mozart's C minor Fantasia, and an altogether masterly and powerful interpretation of Beethoven's "Appassionata" Sonata. Excellent work, too, was done, vocally, by Miss Guthrie and Mrs. Tobias Matthay, Mr. T. H. Kennedy and Mr. W. Richardson. Besides well-known excerpts, less well-known songs were also given, amongst which, Beethoven's song-cycle, "An die ferne Geliebte," certainly should obtain more frequent hearing. Mr. Kennedy deserves praise for his excellent singing of this fine work. Miss Brown and Mr. Peter MacGregor also assisted. The last Concert, on the 26th ult., was devoted to Mendelssohn and Schumann.

EPPING.—The fine new organ, built by Messrs. Wordsworth, in the Parish Church was opened on the 8th ult., at a special service, the anthem being "The Wilderness" (Goss). Mr. Donald Penrose accompanied the service, at the close of which a Recital was given by Dr. Reynolds, organist of St. Michael's, Cornhill. A second Recital was given by Dr. Reynolds on the following Sunday afternoon, the 11th ult. The programme of the first Recital included a Sonata in A minor, specially written for the occasion by the performer.

GEORGETOWN, BRITISH GUIANA.—At a Recital of sacred music on June 27, at St. Philip's Church, excellent performances were given of Pergolesi's "Stabat Mater" and Stainer's "Daughter of Jairus." The soloists in the former work were Mrs. James, Mrs. Vyfhuis, and Miss E. Griffin; and in the latter, Mrs. White, Mr. A. Collier, and Mr. W. van Eeden. Mr. C. W. Anderson led the orchestra, Miss Vyfhuis and Mr. Nusum presided respectively at the pianoforte and organ, and Mr. Colbeck conducted.

GRASSENDALE, LIVERPOOL.—An Organ Recital was given by Mr. Robert W. Pringle (organist of Hawarden Parish Church), at St. Mary's Church, Grassendale, on Sunday, the 18th ult. The programme consisted of the following: Overture ("Samson"), Handel; Larghetto, S. S. Wesley; St. Ann's Fugue, Bach; Andante, Batiste; Concerto in F flat, Handel. Mr. Williams was the vocalist.

HONG KONG.—Mr. C. F. A. Sangster, on the occasion of his retirement from the post of organist to St. John's Cathedral, was presented by the choir and congregation, on June 7, with addresses and a piece of plate, in recognition of his faithful service of the past thirty-five years.

LEAMINGTON.—An attractive Organ Recital was given, on the 8th ult., by Mr. Clarence Eddy, in the Parish Church.

MALVERN, VICTORIA, AUSTRALIA.—The Choral Society gave its third Subscription Concert of the present season in the local Shire Hall, on June 13, in the presence of a large audience. The chief choral works performed were Mendelssohn's unfinished opera "Loreley" and Jensen's

"Feast of Adonis," Miss Sara Lewis singing the solo music allotted to *Leonore* in "Loreley." Miss Alice Daish contributed two pianoforte solos, Mr. A. Zelman, jun., played Sarasate's Spanish Dance, No. 8, in D, and Mr. J. P. Clarke sang Sullivan's "Thou'rt passing hence." The Society also gave a good rendering of the choral march "Hail, bright abode," from Wagner's "Tannhäuser," and "The Great God Pan" (Farebrother), as well as two short choruses from "William Tell." Mr. J. P. Clarke was an efficient accompanist and Mr. J. Hasler conducted. It is proposed to give the next Concert about the end of the present month, when Gade's "Crusaders" will be repeated.

PORT ELIZABETH, AFRICA.—The new Glee and Madrigal Society, under the conductorship of Mr. Percival Quarterman, gave its first Concert, on July 23, in the Town Hall. The choir consisted of some thirty vocalists, who gave commendable renderings of various choral pieces, including "When winds breathe soft" (Webbe), "Awake, Æolian Lyre" (Danby), "Lady, arise!" (Costa), "O Gladsome Light" from Sullivan's "Golden Legend," and Bishop's glee, "Now tramp o'er moss and fell," the solo in the last-named being sung by Miss J. Daly. Mr. F. E. Geoghegan also sang the solo part in the cavatina with chorus, "Hasten, ye Druids," from Bellini's "Norma." The instrumental pieces, played by Mr. Quarterman's select orchestra, included the first performance of "Un chanson d'amour," by the Concert-giver, which was encored.

WELLINGTON, NEW ZEALAND.—The attractive and excellent Organ Recitals at St. Peter's Church were resumed on June 27, when the programme was devoted to excerpts from the compositions of Spohr, and largely consisted of selections from "The Last Judgment." Mr. T. Tallis Trimmell was the organist, and the solo vocalists were Mrs. Richards and Messrs. H. Wright, H. L. Castle, E. F. Pollock, A. Clothier, and F. J. Richards.

ORGAN APPOINTMENTS.—Mr. Henry R. Thompson, to St. Mary's Church, Leyton.—Mr. J. W. Hankins, jun., to Chaldon Parish Church, Surrey.—Mr. James E. Reid, Organist and Choirmaster to the Parish Church, Hydro, Forres, N.B.—Mr. Mowbray P. Balme, to Limehouse Parish Church.—Mr. Ernest H. Ruston, Organist and Choirmaster to St. Michael and All Angels', Weybridge, Surrey.—Mr. Robert W. Pringle, Organist and Choirmaster to Hawarden Parish Church.—Mr. John Mactaggart, Organist and Choirmaster to Kelton Parish Church, N.B.—Mr. Charles J. King, Organist and Director of the Choir to St. Matthew's Church, Northampton.

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CONTENTS.

	Page
Beauty in Music	581
The Evolution of Polyphony	584
From my Study (with Illustrations)	587
New Lights upon Old Tunes	591
A Neglected Masterpiece of Beethoven's	593
Occasional Notes	595
Facts, Rumours, and Remarks	598
Royal Opera, Covent Garden	600
Queen's Hall Promenade Concerts	600
Music in English and Welsh Training Colleges	601
The Marschner Centenary	602
"The Frogs" of Aristophanes	602
Reviews	602
Foreign Notes	614
Music in Birmingham	616
" East Anglia	616
" Glasgow	616
" Liverpool	617
" Paris	617
" America	617
Four-part Song—"Autumn"—Josiah Booth.. .. .	605
Four-part Song—"Come, tuneful friends"—C. Harford Lloyd, Mus. Doc. (Extra Supplement).	
General News (London)	618
Obituary	620
Correspondence	621
Brief Summary of Country News	622
List of Music published during the last Month	624

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